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ABSTRACT

Private cultural promotion has become a major topic of interest in cultural policy in recent years. Ranging from personal patronage, to salons, to lifestyle promotion, this document is concerned with presenting the great variety of possible fields of activity in private cultural promotion. Divided into eight chapters the topics covered include: (1) introduction; (2) facts on diversity--a few remarks on the extent and the scope of private initiatives; (3) art and industry--a partnership of risk--The Arts Circle of the Federation of German Industries; (4) "Stronger Together?" cultural foundations and relief funds; (5) "grassroot" culture--cultural activities in companies and unions; (6) the media and the culture industry--promotion of culture or reinvestment?; (7) "money in its most beautiful form"--banking and insurance companies as promoters of culture; and (8) embassies without ambassadors--industry's international cultural relations. Four appendices are also included: (1) the economic importance of culture in the Federal Republic of Germany; (2) a survey, "Industry as a Promoter of Culture" 1987; (3) the taxation situation for private cultural promotion and foundations in the Federal Republic of Germany; and (4) a selective bibliography on the promotion of culture in the Federal Republic of Germany. (DB)

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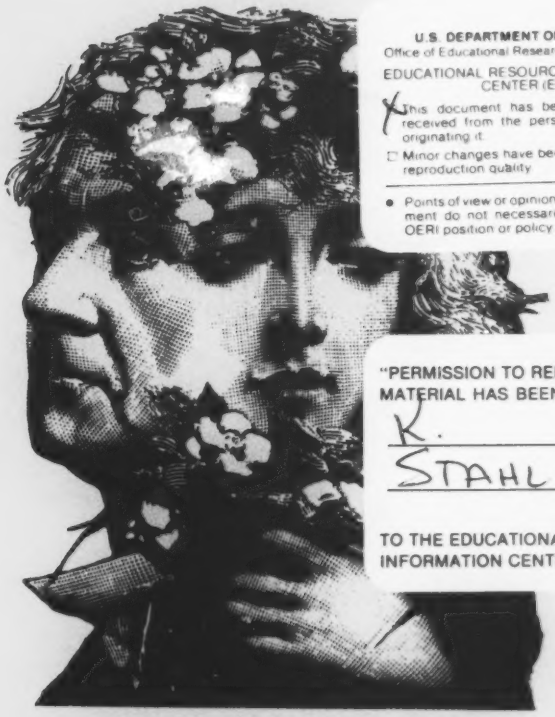

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Private Cultural Promotion in the Federal Republic of Germany

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Inter Nationes Bonn 1989

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1. Introduction

Over the past few years, private cultural promotion has become a major topic of interest in cultural policy in the Federal Republic of Germany, though not without a certain delay if we compare the situation here to that in other European countries. This has been a result not only of the many reports in the press, of parliamentary debates, of major surveys (including the research undertaken by the Centre for Cultural Research for the book 'Renaissance der Mäzene?' (Renaissance of the Patrons?), Cologne 1989, on which the present publication is partly based), but also of an increased exchange of experience both at the national and international level. The first may serve as an example. The following *conferences* were held in the period from spring 1987 to spring 1988 alone (and this is but a partial listing!):

- "Cultural promotion between austerity in public funding, subsidies in the millions and private sponsorship", Friedrich Naumann Foundation, Gummersbach
- "Sponsors and the private promotion of art", Professional Association of Visual Artists and University of the Arts, Berlin
- "Culture between government and business", Bertelsmann Foundation, Gütersloh
- "Sponsoring of music in the past and present", Symposium of the 'Musica', Hamburg
- "Sports and culture as vehicles for marketing?", University of Augsburg/Association for the Promotion of Marketing
- "Business culture and tribal culture", Design Council and the Industrial Culture Initiative, Frankfurt
- "Marketing with museums", Museums of the City of Cologne
- "Cultural promotion and cultural sponsoring – new fields of activity for communications work", German Communications Association and the European Business School

The field of arts promotion is obviously in a period of take-off, or perhaps of upheaval, though we must be cautious about drawing premature conclusions as to the actual financial significance of such involvement.

① Joseph Beuys:
"Art = Capital"

Despite such conference themes which are in part misleading, this topic actually has relatively little to do with sponsoring in the form of traditional patronage. The often undifferentiated use of this term, its utilization in particular by politicians seeking to relieve the burden placed on their budgets for cultural affairs conforms neither to historical nor to present reality.

In its historical context, *the term Patronage* – in German Mäzenatentum – refers to individuals, usually to aristocrats, religious figures, industrialists, bankers and merchants. These figures are inspired to act by a whole gamut of motives, including personal convictions, whims as well as the limitations of the wealth of these figures. The most evident features of relationships characterized as Patronage are foundations, contracts and in particular indeed commissions to contemporary artists and authors.

Peter Hirschfeld has noted in his historical monograph "Mäzene" (Patrons), Berlin 1968, which remains a fundamental opus in the field:

> "Particularly energetic patrons with an exceptionally refined feeling for art are able to transform the spirit of the times by influencing artists to approach new subject matter and vary their techniques and thus to introduce new elements to their style. The result of such an order indeed often becomes the characteristic feature of the artist's immortality, and it is such patrons in particular who turn out to be decisive. Usually, however, the artist will chose the safest path and offer and supply his customers with works which embody his own personal style and at the same time conform to contemporary fashion...
>
> But we are seeking out the exceptional case, in contrast to the normal, the order and result both involving originality, in order to comprehend the productive force inherent in it."

The following statement from the department for cultural affairs of Bayer AG which rejects the undifferentiated use of the term Patronage can be seen as an indication that not only the image of Patronage but also its very identity has changed:

> "In our view, the term is no longer applicable to activities nowadays. It refers to an outdated form of individual pro-

motion which developed historically and which after a late flurry in the fifties and early sixties now plays an insignificant role in our company. Cultural activities in our field have evolved into cultural management, in part under the influence of social change, and concentrate on the examination, fostering and transmission of modern art."

Bayer AG is also endeavouring "to experiment and further develop our view of culture and our choices" and stresses once more: "the term Patronage should refer exclusively to those who use their private purse to promote the arts".

It may, however, be noted that even today, private founders and sponsors may, in principle, do what the would-be descendents of ancient Maecenas, the cultural politicians, cannot: they can apply their own *subjectivity* and their personal aesthetic preferences and criteria to decisions and co-operative relations. The majority of contemporary private founders and sponsors nowadays nevertheless adhere to the public rules of the game and rely more and more on the professional judgment of consultants, art experts and juries.

Much literature is seriously devoted to defining the various forms of private initiative, be they financial or otherwise, – something specifically German perhaps – a search for *definitions* and reasoning in which such activity comes to replace real content.

We are therefore not primarily concerned here with definitions but rather, as will be shown later in this book, with an exemplary presentation of the great variety of possible fields of activity in private cultural promotion. At this juncture it will suffice to summarize the various forms of *relationships between business and culture* and to focus less on the type of activity or contribution than on one distinctive criterion: the manner in which decisions on the promotion of culture are made. The order of listing given here is more or less an indication of the degree of individual scope for action and cultural financing in today's relations between business and the arts:

1. **Personal patronage:** endeavouring to realize and personally finance individual imagination in dialogue with the artist;
2. **Autonomous foundations:** personal donations of either

funds or objects of art surpassing the private sphere in effect;

3. **Patron:** personal decision-making in line with the basic philosophy of one's business (taking into consideration the conditions and structure of the business as a social organism);
4. **Salon:** creation of a stage for an atmosphere of reciprocal social and cultural inspiration;
5. **Cultural "policy":** Accounting for a complex network of interests within and outside a business (in companies which predominate in small localities, a type of "local prince", with a sense of personal responsibility may arise);
6. **Orders:** Business decision-making which accounts for the needs of the company (e.g. for the designing of products or office space);
7. **Promotion:** dialogue with cultural institutions, counselling by cultural experts;
8. **Donations:** responding to needs outside the company (usually in a more or less anonymous form by donations to associations, etc.);
9. **(Re)investment:** Various forms and strategies of co-operation in the interests of the company;
10. **Sponsoring:** management decision-making with the help of PR experts;
11. **Publicity:** utilization of the symbols and values of past and present culture for the company's external communication;
12. **Lifestyle promotion:** complex marketing strategy and utilization of cultural images;
13. **Corporate culture:** reflexion of a company about itself.

The various forms of private financing and promotion obviously have clearly distinct *functions and motivations* and should therefore not be compared to one another directly. Individual promotion of exceptional artistic achievements (e.g. in the form of awards and scholarships) by companies or management in a spirit of personal or social responsibility, sponsoring activities which have increased dramatically over the past few years and are motivated primarily by business interests, and cultural activities for the staff of a company which have a signi-

ficance of their own cannot, at any rate, replace one another. Be that as it may, only that which is organized and carried out in a credible and professional manner will be productive for a company, at least for its reputation in public and among its staff.

As will be shown below, there is also a need to differentiate here between *private and public activities* including both those which come from the media and culture industry and independently or privately promoted initiatives. These various forms of activity in the field of culture, however, correspond to one another and specifically to the intentions and needs of artists and authors, which means that an overall view which we can refer to as the cultural life of a society can only be had when everything is seen as a unit. This overall view can differ substantially according to the traditions of a region, to the conditions posed by the local infrastructure (cultural and economic), to professional priorities, to overriding qualifications in the population and to other factors. Private endeavours also have an important place in this overall view even when the financial profit would initially seem less significant. They can indeed be essential in some cases (e.g. in rural areas or in one-company towns) if the attractiveness of the location is to be maintained, something which reflects directly on the attractiveness of businesses and their potential.

A new element in the discussion has arisen from the experience of many companies that their staff, their products and in particular their sales promotion often have a direct advantage from artistic innovations. It is being increasingly recognized that private commitments often constitute a type of *re-investment* which can be assumed one day to prove profitable, quite independent of the PR effect for the company or 'promoter' involved. This direction in private cultural activity, in particular in industry, has led in part to a change in personnel policies, surpassing the various possible aims of company cultural activities and can lead to a supplementation of staffing by 'creative brains', be they in the field of external communication, the design divisions or in the creation of special *cultural departments* such as now exist more and more in major corporations.

Private cultural initiatives actually surpass by far that which for certain fields can be elucidated in detail in the following

chapters. They are actually part of a vision of society determined in large part by culture, one which in the Federal Republic of Germany, at least, aims at the ideal of a "cultural society", referred to not only in the speeches of the Federal Chancellor but also by the major opposition party, the SPD (Social Democrats), in the draft of its new party programme. At this juncture of course we cannot ascertain to what extent such thinking is practicable and hard fought-over autonomy and artistic freedom may be in jeopardy of being functionalized or superimposed by other interests. A certain ambivalence in the many concepts and forms of activity cannot, nevertheless, be overlooked.

In this respect, predictions for the future are also extremely difficult. With respect to private cultural promotion, the Federal Republic of Germany is in a completely different situation from, for instance, Britain and North America, the United States in particular (which is often cited as an example to follow). The essential difference is that the *cultural infrastructure* of municipalities and other public authorities, is traditionally quite ample here. Cultural activities, in particular in cities (but increasingly so at the Land level, too) have always been recognized as equal to public needs in other fields.

Despite calls for more patronage, this has also been the case over the last couple of decades during which activities were increased parallel to those which the rapidly growing media had to offer, new institutions were officially created (e.g. in the socio-cultural field), funding was increased at an above-average rate and in some cases qualitative improvements were made. At the same time, the interest of the population in cultural events increased at least at the same rate, and the so-called established institutions are no longer the exclusive hunting grounds for the educational and income elite, cf. the boom which museums and exhibitions have enjoyed over the past few years, and the growing interest in ballet. Privately-run events (event culture) also retain the public's interest as do many self-organized group activities, in particular in the field of music, which was also often claimed to be dying out.

Such interest is not simply of quantitative significance and cannot be satisfied completely by public cultural institutions.

Limits and relations between public and private cultural activities

Financing / Influence	1. Direct public Agencies (government, municipalities)
A. Public field of Influence (often with details as to their scope of activities)	Special activities of public institutions: - Scientific libraries of central importance (State libraries) - State archives - many municipal libraries (non-autonomous) - State professional and counselling agencies
B. Fields of activities of non-profit and autonomous institutions	Autonomous cultural intitutions with public financing: - individual public libraries - institute and research libraries as well as librarian training at the university level - German Library Institute
C. Private areas of activity (individual and business)	Private activities financed by government agencies, e.g.: - library royalties - library work for the blind - private library research in part

Source: Centre for Cultural Research: 'Successful library work in times of zero-growth'. (Ed. Bertelsmann Foundation, Gütersloh 1985.)

- as exemplified by the field of libraries in the Federal Republic of Germany -

2. Indirect public agencies/mixed financing	**3. (Primarily) Non-government/ private activities**
Activities of (partially) public financing/Economic activities of the State or on its behalf, e.g.: - Central purchasing agency for public libraries - many libraries of the Stiftung Preußischer Kulturbesitz	Privately supported activities in publicly regulated fields: - privately run libraries in countries with library legislation (e.g. Scandinavia) - no corresponding examples in the Federal Republic of Germany
Institutions in the public interest jointly supported by government and private sources: - some public libraries (e.g. related to churches) - model "Municipal Library of Gütersloh GmbH" (51% city/ 49% Bertelsmann Foundation	Non-profit institutions and associations of private persons with their own financing, primarily: - library and librarians' professional associations - church libraries (for the most part) - various research and specialized libraries - library promotion societies (rare in Germany!)
Private activities involving or with the support of public and/ or autonomous institutions: - public events in libraries (e.g. readings of writers)	Private activities with private funding: - company libraries - many specialized libraries - private lending libraries (rare in Germany!)

Over the last ten years, for example, several hundred independent theatre groups have been formed in the Federal Republic of Germany. Another example is the highly differentiated library system – as can be shown in a table on the next page. One must also note the trend in some cities to crises in financing which can have further ramifications and increase the need to supplement public activities by private initiatives (current per capita expenses for cultural activities in urban centres can differ up to ten fold: in 1985 for instance 493 DM per capita in Frankfurt and 52 DM per capita in Siegen!).

It can be seen that private cultural promotion in the Federal Republic of Germany is something to be viewed from many angles, some of which will be examined below and elucidated with examples.

2. Facts on diversity – a few remarks on the extent and the scope of private initiatives

At regular intervals politicians, publishers, international organizations and others thirsting for knowledge begin asking what private cultural promotion is doing financially in the Federal Republic of Germany. This question has arisen in the surveys of the Council of Europe (1986–87) and during debates in the German Bundestag (House of Representatives). It fills the literary columns in newspapers and always results in confusing, or at least contradictory evaluations.

It is assumed in general that specific information on private funding can easily be deduced from the existing statistics and documents which can then be compared to public expenditures. One of the conclusions of this book is that such specific information does not exist and in fact cannot exist because many private contributions in and for the field of culture cannot be quantified; they are personal, individual contributions in which people devote their organizational talents and energies free of charge, their know-how, their connections, imagination and often their passions. This always throws a damper on statistics. In addition we are faced with the above-mentioned *problems of definition*: if all collectors of art or indeed all private individuals who go to concerts or to the cinema are considered as 'patrons of the arts', an enormous sum easily results. Why should an individual who buys books or records not also be considered as a patron of the arts to be included in the statistics (the book and record industries are multi-million dollar businesses)?

If we also consider *voluntary activities* in Germany which are particularly widespread in all kinds of cultural associations, from art clubs to song groups, form literary societies to film clubs and/or leisure groups organized by companies and trade unions, the jungle of data and information becomes even more impenetrable. Even if we subtract all 'professional' artists and experts from the 176 nation-wide associations in the field of cul-

Instrumentalists, singers and promoters of lay music

Organized by:	I. Number of schools, clubs choir groups
A. Music schools	700 schools with 3 000 full- and 22 000 part-time teachers
B. Adult education centres	20 000 courses
C. Independent music teachers	ca. 7 000 teachers
(A.–C. approx.)	(–)
D. Organisations of instrumental lay music	
a) brass bands, minstrels	9 000 clubs
b) association of accordeon orchestras	1 800 clubs
c) associations of stringed instrument music	300 clubs
d) association of amateur orchestras	130 clubs
E. Choirs (with no church affiliation)	20 000 clubs
(D. + E. approx.)	(31 000 clubs)
F. Choirs and instrument groups within the Evangelical Church	25 000, of which 11 000 choirs 5 700 trombone choirs 7 500 music circles
G. Choirs and instrument groups within the Catholic Church	12 000, of which 11 000 choirs 2 000 instrument circles
(F. + G. approx.)	(37 000 choirs/circles)
H. Rock, pop and jazz groups (including folklore)	ca. 20 000–30 000 permanent (and ca. 80 000–90 000 temporary) groups

Source: Centre for Cultural Research 1985 on the basis of a survey by H. W. Berg (Federal Academy in Trossingen)

(Projections according to information from organizations as of 1985. The subtotals are estimates to avoid overlapping due to multiple activities)

II. Children and young people actively practising or being taught	III. Adults actively practising or being taught	IV. Promoting/passive members	II.–IV. together
520 000, of which 380 000 in instrument training	30 000	100 000 parent councils	650 000
ca. 60 000	ca. 110 000		170 000
200 000	40 000		240 000
(700 000)	(150 000)	(100 000)	(950 000)
310 000	150 000	700 000	1 160 000
90 000	10 000	80 000	180 000
6 000	3 000	5 000	14 000
2 000	4 000	4 000	10 000
70 000	740 000	1 400 000	2 100 000
(450 000)	(800 000)	(2 000 000)	(3 200 000)
140 000	320 000	no information	460 000
70 000	250 000	no information	320 000
(200 000)	(550 000)	no information	(750 000)
ca. 100 000	ca. 120 000	ca. 25 000 (Promotion societies/ clubs	ca. 250 000
(500 000)			(+ 500 000)

ture and the media organized by the German Arts Council (Deutscher Kulturrat) we still have approximately 5,000,000 people in organizations of which many are simply enjoying their hobbies and regard their membership in such organizations as a means to an end. Using the field of music as an example, the survey in the figure on the next page serves to show the diversity of activity at this level (often politically underestimated).

With five to six million people active in the field of music in such organizations, we could as a point of reference consider 5% of them as voluntary leaders, teachers and activists, which would mean about 250,000 people. If we add for other areas of culture a further 150,000 activists who without pay are devoting their free time (and occasionally their working hours) to the dissemination of art and culture, we would have to include the activities of a total of about 400,000 people. These are of course very rough estimates and the span is quite substantial: if 400,000 volunteers devote one hour per week (at 20 DM an hour) to their clubs, groups or organizations, this would already sum up to 400,000,000 DM which would not need to be met by public expenditures for cultural affairs or by private contributions.

What is more interesting in this connection is that such sums are far beyond the highest estimates known for private or individual contributions in actual funds. Such a contribution is generally calculated at a level of between 200,000,000 DM and 350,000,000 DM. But here again, we are dealing with estimates based on detailed professional information from insiders but devoid of any solid empirical basis (and dependent on the basic definition of private sponsorship and cultural financing).

In the last few years there have been some *investigations* carried out on the subject of sponsorship and patronage, in particular on private activities in industry and banking, but they have usually resulted in substantially lower sums (due to the random test character of the investigations). The survey 'Industry as a promoter of culture' ordered by the Business Committee for the Arts of the Federation of German Industries in 1987 and carried out by the University of Cologne came up with a proven sum of only 30,000,000 DM provided by industry for cultural

purposes in 1986. As in other studies, however, this study shows simply the tip of the iceberg with its information on the substantial contributions of major corporations which, however, represent much less than 1% of the companies which promote culture in all forms, be it simply for their own employees. It can only be guessed as to what proportion derives from companies not included in such investigations.

At various points in this book, various *estimates* are referred to for funds from companies and other private promoters of culture, for instance:

- ca. 50,000,000 DM for the promotion of **foundations**
- a similar amount for **inner-company** or local cultural activities
- 30,000,000 DM to 40,000,000 DM for the cultural expenditures of **banks, savings institutes and insurance companies**
- 3,000,000 DM to 5,000,000 DM for **cultural relief funds and pensions** of the cultural industry and cultural organizations
- at least 5,000,000 DM for private **awards and scholarships** regularly attributed.

All these sums taken together amount to about 150,000,000 DM. The extent of one-time contributions of individual companies which receive far greater public attention, such as support for an exhibition, funding for a theatre production, the publication of books and catalogues, insuring risks during a concert tour, in short the whole gamut of cultural activities of industry, remains unknown.

If, as an approximation, we assume three time the 30,000,000 DM established above, the *remaining cultural expenditures* of business, primarily of industry, would amount to about 90,000,000 DM to 100,000,000 DM. A higher multiplier would not be appropriate since in all the studies and research the same group of promoters and sponsors appears, which suggests that the estimate of unknown support should not be exaggerated. Unknown support is in actual fact most likely limited to that given by *associations, private persons and other non-governmental agencies* (excluding once again simple publicity activities). It can be estimated that we are dealing here with a figure of between 10,000,000 DM and 50,000,000 DM, although there is no concrete basis for such an assumption.

② For example: cultural promotion by Siemens. In 1987, the Siemens corporation sponsored the *"Prix Ars Electronica"*

The upper limit is probably reached if we include the close co-operation which has arisen over the last few years between *collectors and museums*, by which art finds its way into public collections mostly in the form of permanent loans but occasionally in the form of donations. The value of such donated art (can we use the "market value" here?) would have to be analyzed as would the function of such activities in which some collectors discover commercial motives since the value of their collections in general can be raised by placing certain objects in public museums. In addition, a certain saturation is reached after a few years and public attention is drawn increasingly towards products of exceptional quality and specialities, or as in the case of Berlin (West) and Bremen, special exhibition centres and halls which are to be opened to private collections.

As Michaela Duhme pointed out in her study 'Förderung Bildender Kunst durch Unternehmen in der Bundesrepublik Deutschland' (Promotion of the Visual Arts by Business in the Federal Republic of Germany) (Stuttgart 1986), the influence of collectors and donors is for the moment helping to stimulate funding by government agencies responsible for museums:

"Personal experience has shown Dieter Honisch (Curator of the National Gallery in Berlin) that a museum such as the National Gallery cannot adhere to its current standards without private initiative to stimulate government. The government felt obliged to meet the amount collected with great effort by the Association of the Friends of the National Gallery with a similar amount from special funds."

This analysis of private cultural promotion (meaning here direct financing or monetary donations) proves for the time being that estimates of a sum of between 250,000,000 DM and 300,000,000 DM annually can be considered realistic, even though the amount, as explained above, depends on the definition of what "promotion" is and where the financial self-interest of the financier begins. With this in mind, we can now attempt to make a *general summary* of cultural expenditures in the Federal Republic of Germany. It was noted in the introduction that it is not meaningful to separate public and private expenditures in the field of culture and the media strictly from one another or to view them as mutual competitors. Rarely can one component in the field of culture exist without the others and, economically too, it would seem imperative from time to time to draw an overall summary of expenditures and turnovers in view of the fact that about five to ten percent of the gross national product is involved (depending on how strictly they are defined).

According to current sources, we can assume the following amounts of money are presently being utilized in cultural financing or are available on the culture markets of the Federal Republic of Germany:

- as mentioned above, about 250,000,000 DM to 300,000,000 DM in **private cultural financing** (including donations of direct financial value)
- about nine billion Deutsche Mark for the various types of **public cultural financing** on the part of cities and municipalities, of the Laender and (to a much lesser extent) of the Federal Government. These figures do, however, include the fields of adult education and fine arts and music colleges in accordance with the classification of the Federal Office of Statistics.
- expenditures of **public radio and television** which, in accord-

ance with their political and constitutional position in the Federal Republic of Germany are also considered as part of culture: approximately another eight billion DM (though one should note close connections between the cultural industry and radio and television programmes). Private stations and networks do not account for any substantial amount, in this respect, because they have not developed a major production of their own, not to mention the fact that their role as 'factors of culture' is often questioned.

- turnovers of the **private culture industry in the strict sense** (production, distribution and/or trade in the fields of music, books, visual arts, audiovision, etc.) at a present estimated amount of thirty-five billion Deutsche Mark based on a turnover-tax prognosis by the Centre for Cultural Research of about thirty-one billion Deutsche Mark for 1986 which pointed to above-average increases especially in the cultural branches of industry), and
- the **cultural and media industry broadly defined** (e.g. newspaper and magazine publishing, design and architecture offices, production and trade in electronic equipment designed for entertainment etc.) together with other subordinate branches of production, trade and advertisement which together make at least another one hundred twenty-five billion Deutsche Mark in turnovers.

This would mean in the broadest of terms a total financial volume of over one hundred seventy-five billion Deutsche Mark in *culturally related expenditures* and/or turnovers for 1988, or about one third of that sum if calculated on a value-added basis, an amount surpassing many other branches of industry and public life and within the scope of which private sponsorship constitutes a relatively minor role as a stimulus. This total figure makes it evident that, despite some double-counting (due mainly to the use of turnover figures from official VAT statistics), in the financial volume for private "patronage" activities in culture must not be overestimated, neither in its significance for public cultural promotion (in most public institutions of culture such as theatres, libraries, museums, etc., this type of income makes up much less than 1% of the total expenditure) nor with respect to the substantially more important culture indus-

try. Much more attention should be paid to this relation in the future when dealing with private activities in the fields of culture and the media.

Just as in the financial dimensions, *complementary relations* can also be shown *on the labour market.* The Centre for Cultural Research has estimated about 220,000 professionals for the subsector music alone, including about 60,000 qualified musical professionals strictly speaking. This once again involved a strict dependence of private institutions on public ones, the latter being responsible for employing the majority of trained musicians, music teachers and other qualified workers in the field of music. There are only broad estimates available.One point of interest are the estimates for full-time professional artists and publishers (excluding teaching professions): about 120,000 individuals, and for qualified professionals in the immediate field of culture, from art teachers and music producers to museum curators: about 180,000 individuals (for more detail as to the economic importance of culture see appendix 1).

In view of these statistics, it would be advisable for us in the future to view private activities in the field of cultural promotion as *a supplement*, e.g. with regard to their qualitative innovations, their grass-roots capacities (most cultural promotion takes place at the local or regional level) and their flexibility instead of deluding ourselves as to the contributions they could make to ease the burden on public budgets. This is, by the way, also the view of the Arts Circle of the Federation of German Industries in its own survey 'Industry as a promoter of culture'.

But what is to be understood in concrete terms by the qualitative reciprocal relations between the fields of culture and industry? In addition to the examples given throughout this book (company cultural activities, activities of banks and insurance companies, international cultural relations etc.), it would seem appropriate to mention one type of relation at this juncture which eminently exemplifies such connections, as it has done for some time: *product-oriented forms of art promotion,* with the growing conviction that many industrial products may be seen as cultural products, and in some cases as works of art. The investigations stress four basic elements of this cultural interest involving industrial products and business activities:

1. The manufacture of industrial products is to be seen within the context of a formally varied and aesthetically rich **cultural history,** occasionally recognized in their external form. Examples of this type are the Lack-Museum of the Herbol Paint Company in Cologne, the particular attention given to an "automobile culture" by BMW in Munich (which also draws attention to itself with its own museum and promotional activities such as those for the big exhibition 'The Automobile in Art' held in the autumn of 1986),
2. The evaluation of products or services by creating **special links to art issues** is closely related to category 1 above and can be best seen in the frequent promotion of exhibitions (e.g. topics related to money or gold are favourites of banks and insurance companies; cosmetics companies prefer the cultural history of beauty products),
3. Many initiatives and pilot projects in the past decade have included and promoted **artistic and experimental work with industrial raw materials,** sometimes connected with initiatives of public authorities (such as the programme 'Artist and Apprentice' by the German Government etc.) or with artists' associations (such as the joint activities of the Südstahl Company in Mertingen and the Federation of Visual Artists),
4. The epitome of success is a product-oriented relationship between art and industry which **raises a product of industry to the level of art itself** thereby increasing the value of the object and its competibility on the international market. Attempts of this kind include photography (Agfa), household products (Rosenthal and Goebel china, furniture of various companies) and an increasingly broad range of common consumer goods.

At the same time, it would be inappropriate to overestimate these product relations: in normal economic life, apart from anniversaries, major events and advertising campaigns, artistic achievement is not yet considered as important a productive factor as scientific and technical research. This view is common although economic growth will, in the future, be characterized much more by a broadening of the variety of material products, and in general by a *rise in immaterial, i.e. primarily cultural*

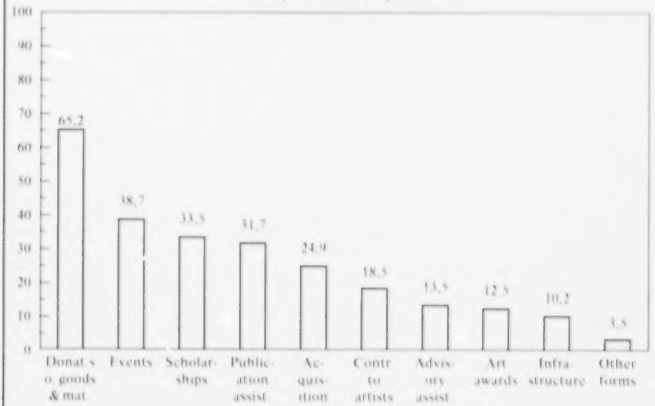
needs.

Companies must pay more attention to contract-awarding to artists if they wish to improve on the quality and aesthetic differentiation of their products (which can also improve both their markets and their commercial success).

As the following figure from a survey of the Arts Circle of the Federation of German Industries shows, commissions for artists, which played up to now a subordinate role, do not seem to be marketed as effectively as other forms of funding for the arts. Artists, however, do not just want to be promoted or sponsored, but want their work and profession to be recognized and paid for.

Closely connected to this is the role which is increasingly being played by *design*. Leading designers have been endeavouring more and more over the last few years to have design recognized as an independent field of art. Design can help decisively to promote the particular, distinct 'profile' of a company, of a 'location' and of a product. Its significance will continue to increase as long as companies (are forced to) operate globally, as

Forms of cultural promotion by industry
(multiple choice question)



Source: 'Industry as a promoter of culture' fed. Arts Circle of German Industries 1987)

long as consumers are subjected to a flood of information and as long as traditional structures of function and divisions of labour within institutions threaten to break apart, since:

- on the one hand, new **profiles** are constantly being sought after, as are innovations in image and in the utilization of products, and alternative lifestyles,
- but on the other hand there is a need for more **consistency** or 'identity' beyond and above trends, for meaning and ability to co-operate.

Design is thus experiencing an increase in scope and to an extent a change in its functions since, on the one hand, differentiations and distinctions are being promoted but, on the other hand, so are market security and the creation of distinctive styles. A now traditional image of the designer, devoted mainly to the vision of a functionally derived 'good form', a legacy of the German Werkbund, Bauhaus and the Ulm College for Design, has become outdated with the arrival on the scene of high technology (computerized design and automated manufacturing). The constant change in models which is possible nowadays (we would seem to be on the road towards 'individualized mass production') comprises consumer products which are technologically complex and expensive, not to mention fashion (e.g. specialized series of automobiles).

Whereas there are now totally new dimensions in ways of accessing stores of patterns, colours, signs and even ornaments, and there is always a need for new products, and this need has less and less to do with the actual function of goods, the store of cultural symbols from which the designer derives his or her creative capacities is always limited.

It will therefore be in the interests of industry to view design from a new perspective and to invest here in basic research if products and services are to maintain and improve their position on the market.

In concluding this section which has dealt with facts and figures on the situation of cultural promotion by industry, we regard it as essential to include a different area which has not played a major role in company activities for art promotion as yet, but which the public follows with great attention, i.e. private contributions for *cultural awards and other regularly oc-*

③ Awarding of the Goethe medal for 1988 to the late Moric Mittelmann-Dedinsdý

curring forms of promotion for individual artists. The Centre for Cultural Research has surveyed this area in the new edition of the 'Handbuch der Kulturpreise 1985' (Manual of Cultural Awards 1985). The results of this survey are summarized in the following figure. It should, nonetheless, be noted that a number of new and interesting features not included in the data have arisen in this field of activity over the past three years.

The figure shows that the private sector (including associations and individuals) is responsible for the majority of awards and scholarships in the Federal Republic of Germany. This surprising conclusion is, however, somewhat relativized by the fact that the total amount of these annual awards reduces these activities to a normal level such that they constitute a mere 15 to 20% of the total amount spent for the regular promotion of individual artists. The global result should, nevertheless, be evaluated according to the various fields of culture. There are some fields in which industry plays an important role: most of the funds for awards and scholarships in the fields of architecture/protection of monuments, design/photography and handicrafts, journalism and surprisingly enough music. In music, private collection fund and collection foundations play a particularly important role for the promotion of young musicians of classical music: exemplary are the activities of the 'Deutsche

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Survey of the structure of awards and promotion activities in favour of individual artists according to donors in 1985

Source: Survey by the Centre for Cultural Research for the Manual of Culture Awards and Promotion of Individual Artists, Cologne 1985

	Units of awards and promotion in 1985		Individual annual awards					
			non-endowed		endowed awards		other promot. activities	
	total	%	total	%	total	%	total	%
Fed. Government (Ministries/ Fed. President)	33	2	40	3	150	6	103	21
Several Laender together (usually with the Fed. Government)	15	1	10	1	46	2	813	34
Individual Laender (City States excluded)	70	5	23	2	214	9	76	3
Urban centres of over 500,000 inh. (incl. city states)	91	7	17	1	153	6	46	2
Urban centres with 100,000 to 500,000 inh.	83	6	15	1	82	3		-
Cities and municipalities with under 100,000 inh.	114	9	8	1	90	4	51	2
Rural Districts, Regional and Sub-Laender organizations	69	5	47	3	67	3	31	1
Various Agencies (with govern., particip. above the region. level)	48	4	59	4	359	14	254	11
Various foundations, agencies (with government participation at the local or regional level)	87	7	30	2	214	9	31	1
Academies, cultural institutions and associations	162	12	126	9	148	6	276	1
Media, cultural enterprises and their associations	117	9	675	45	154	6	43	2
Associations and unions of artists and journalists	77	6	307	21	37	1	34	1
Individual figures (primarily active in the field of culture)	81	6	11	1	321	13	139	6
Industry (companies, businessmen, chambers of commerce, associations, banks etc.)	172	13	78	5	360	14	85	4
German Refugee organizations	40	3	12	1	43	2	2	-
Other organizations and institutions (political parties, social life etc.)	70	6	31	2	66	3	5	*
Total % of donors		100		100		100		100
Total in figures	1 329		1 488		2 503		2 390	

* The percentage can be rounded up or down to 101% or 99%

Amount of annual awards in thousands of DM		Percentages of total annual awards (= 100%) for			Average amount of award
total	%	main aw./ awards of honour	promot. aw. & scholar-ships	other promot. activ.**	approx. DM
7478	17	2	17	81	11461
7257	16	1	2	97	8429
3686	8	15	17	68	12695
3940	9	9	29	62	19831
508	1	55	45	*	6205
412	1	53	38	8	2942
412	1	40	56	4	4192
12910	29	1	28	72	21072
1328	3	32	67	–	5426
910	2	41	29	30	2553
1378	3	43	29	29	6998
156	*	44	41	15	2179
1396	4	38	55	7	2966
2808	6	52	45	4	6316
139	*	77	22	1	3093
370	*	91	5	4	3627
45088	100	13 5727	25 11128	63 28232	100 9214

** Project promotion, amateur and youth competition, assistance etc.

Stiftung Musikleben' (German Foundation for Music) and the regular support given by private interests in initiatives such as 'Jugend musiziert' (Federal Competition "Youth plays music").

Despite concentration in a number of fields, the Centre for Cultural Research has come to the following conclusion in its evaluation of the Manual of Cultural Awards:

> "The often alleged increased activity of private sponsors has hardly any effect on measures as a whole and in particular on the financial volume made available ... In the view of the German Arts Council which was discussed by parliamentarians during the German Bundestag's (House of Representatives') first debate on culture in November 1984, further assistance would be necessary, e.g. changes in taxation, in order to expand on the basis for promotion. This would not, however, overcome the need for basic public support in the field of cultural policy since requisite continuity cannot necessarily be guaranteed by private sources. A spectacular (and in this form for private promotion atypical) example of this was the Böttcherstraße GmbH in Bremen which at the beginning of 1984 discontinued the traditional art award of the same name asserting that the financing industry had 'learned from the past that the marketing effect of the (General Foods) art award was minimal'."

3. Art and industry – a partnership of risk. The Arts Circle of the Federation of German Industries

The Arts Circle of the Federation of German Industries, founded in 1951 by 28 businessmen in the presence of then Federal President Theodor Heuss, regards itself as a type of counterweight to the current fashion of 'sponsorship'. They prefer, in a more traditional manner, to speak of the social 'responsibility of businessmen' and do not shun appealing to values which are said to unite artists and industrialists as venturesome avant-gardists. This association gathers almost 500 members of which about half are from major corporations, banks, insurance companies and small and medium-sized business. The rest take part in their capacities as individuals.

Since its foundation, over twenty million Deutsche Mark have been collected and have been devoted primarily to the promotion of young artists. In 1988, its annual budget amounted to one million three hundredthousand Deutsche Mark; the minimum contribution for a company is presently fixed at 1 000 DM. Substantial quantitative dimensions have thus been reached which are significant because they refer to the non-institutional promotion of art. From 1951 to 1986 over 600 artists were promoted by scholarships, and in the field of literature by awards, including:

- 108 writers, in particular poets, short story writers, essayists and translators,
- 271 painters, sculptors, video artists, modellers and photographers,
- 145 composers, singers and instrumentalists of classical music,
- 97 architects and students of architecture (in particular with travel scholarships). This type of promotion was transformed into project promotion in 1963,
- and 25 designers (this type of promotion was replaced in 1963

by basic foundational promotion).

Selection is made by boards supplemented by experts in the field of art concerned.

In addition to the promotional awards (linked to a specific theme or advertized for a competition up to 1987), *visual artists* are also promoted by other activities designed for public relations which are to help them make the transition from their studies to professional life and to gain access to the art market. Most important of these activities is no doubt the annual touring exhibition 'ars viva' which was set up and is held in co-operation with German museums, art associations and other organizations (and on occasion foreign cultural institutes) and for which a catalogue is published of which the artists in question receive 50 copies each for use at their own presentations. This programme is supplemented by museum donations and permanent loans of the works of young artists as well as by special exhibitions, not to mention the indirect effect which incites businesses to award contracts or to purchase works from these artists. One of the most spectacular actions were, without doubt, the 64 working scholarships in member companies which the Arts Circle awarded to artists and for which they received technical and material assistance for art projects.

In the field of *literature* the 'Jahresring' (Annual ring) is to be mentioned first, a Yearbook for Art and Literature, edited since 1954: a compendium of cultural events and, at the same time, since it includes the portrayal of a specific region, support for cultural relations with neighbouring countries. In addition to readings, recommendations for acquisitions to factory libraries and other promotional activities, promotional prizes and gifts are awarded to make an author known or to help an author back into the public limelight. Special attention has been devoted over the past few years to foreign authors living in the Federal Republic of Germany. Since 1986, literature awards have been alternating annually with promotion for translators devoted to literature of a foreign language.

The annually awarded *music scholarships* are supplemented from time to time by special grants for example for string quartets and duos. These usually give rise to concert tours organized by the member companies of the BDI Arts Circle. Interest-free

④ Arend Oetker next to Chancellor Helmut Kohl at the Federal Chancellery in 1987 for the opening of the exhibition *"Insight – 35 years of promoting the arts by the BDI Arts Circle"*

permanent loans for the purchase of expensive instruments (or on a longer term basis the loan of valuable instruments) are specifically designed to support the transition to professional life after having finished one's studies. Contemporary music is also promoted by quartet courses, the award (of 12,000 DM sponsored by the Bayer Works) for the composition of orchestral music given from time to time in co-operation with the Society for Modern Music, and records made by the Arts Circle to present particularly talented musicians and exceptional compositions to its member companies and to a broader public.

Looking back on the last four decades these efforts prove having been worth while. Scholarship lists contain the names of many individuals who have become recognized artists of note and who were unknown at the time. The board and the chairpersons of the various committees have never spared their members a *confrontation with contemporary music,* even though this demanded a willingness to deal with occasional conflicts.

The required exercise in tolerance in the long run had its effects, for instance in turning some industrialists, originally

shocked by certain artists, into patrons or collectors. It also helped prepare the path for joint activities such as cultural pilot projects for the preservation of monuments, the urban renewal of old city-quarters, cultural exchange, industrial architecture or cultural participation of the Turkish community in the city of Berlin. Often enough it is simply the persuasive force of an individual which gives rise to such an *original foundation.* One easily forgets that it is often no easier finding funds for private initiatives in private industry than it is in rigorously planned government budgeting. The spectrum of such activities once again reflects less national financing with impressive media reaction and more decentralized pilot projects. Let us look at a few examples:

1952–1954: donations to the **Folkwang Museum** in Essen for the reacquisition of works lost during the confiscation of 'Degenerate Art', plus works of younger artists (for instance works of Barlach, Marcks, Heiliger, Heckel, Meistermann and Schmidt-Rottluff).

1958–1961: **Lehmbruck Foundation**. Ten works of European sculptors were donated to the newly founded Lehmbruck Museum in Duisburg to serve as an extension of Lehmbruck's work into the present (among which Giacometti, Marini, Mataré, Moore and Zadkine).

⑤ The right-wing promoted the left-wing. Holders of scholarships from the Federation of German Industries (BDI) in the fifties: (from left to right) Günter Grass, Walter Jens, Heinrich Böll

Museum donations since 1953 to disseminate and encourage contemporary art amounted in 1961 to 322 works of art, of which 97 paintings, 194 watercolours, drawings and graphics, 27 sculptures and 4 tapestries which were given to interested museums in the form of (exchangeable) permanent loans.

1961–1964: **Berlin Foundation for Literature and Language**. Over 60 writers and scholars from Germany and abroad were guests of the BDI Arts Circle in Berlin (West) for several weeks or months. With donations from its members, the Circle was active, too, in the foundation of the Literary Colloquium and its film studio.

1968–1973: **String quartet foundation** (which promoted, among others, the now world famous Melos Quartett).

1973–1976: **Work scholarships**. 40 artists were able to work on projects of their choice in industrial enterprises. The scholarships involved donations to meet costs for material and provide production assistance within a value range from twenty to several hundred thousand Marks. Up to 1986, 64 artists had been granted scholarships since the programme always succeeded in finding further successors.

1977–1981: Foundation **'Living near Downtown'** (grey industrial areas exemplified by studies of Mülheim an der Ruhr, Dortmund (Westpark) and Remscheid-Lennep).

Since 1982: Foundation of a **Youth and Cultural Centre at 'Schlesische Str. 27'** for German and Turkish youth in the Kreuzberg area of Berlin (Non-profit Association for the Promotion of Intercultural Youth Work in SO 36).

Among the pioneer activities in the field of 'intercultural dialogue' in our country were the promotion of a manual on 'Turkish cultural work in the Federal Republic of Germany' and participation in a touring exhibition called 'The other country' with foreign artists working in Germany.

Since 1983: **industrial construction**, an original foundation to set the pace for the responsibility of industry in this field. The touring exhibition prepared by Kurt Ackermann and Otl Aicher with students from the University of Stuttgart attracted great attention at home and abroad. The follow-up project (begun in 1986) promotes practical construction activities of students of architecture by various member companies.

Since 1987: A special foundation for the **Busch Reisinger Museum** in Harvard, USA. The BDI Arts Circle intends to help close the gaps in the collection of the only museum of German art abroad and support the new building in construction and major exhibitions.

Theatre, the 'entertainment business' and film have been missing up to now in basic promotion. The Design Committee of the Federation of German Industries which was active in the industrial design association in Essen, in the IDZ in Berlin and in supporting the setting up of professorships for aesthetic and technical design, broke up at the end of the seventies. The above-mentioned activities when taken together do not cover everything, but they do cover a wide range.

A committee on '**Industrial Culture**' worked for two years 1986–88 to deal with theoretical problems of cultural responsibility of industry and tried thus to intensify social and international discussion on this question.

Its first project was the initiation of a survey on the cultural activities of German industry. It was not, however, aiming to set a trend for cultural lobbies such as the "business committees for the arts" in other countries.

4. Stronger together? Cultural foundations and relief funds

One topic is becoming increasingly important in private promotion of culture as a political subject: foundations draw much attention and the encouragement of politicians. The groundwork has been laid (primarily by the Laender) for the promotion of foundations, whilst the question of tax benefits for sponsors has become entangled in the conflict between well-meaning declarations of principle and the problems of public budgeting.

The Federal Laender were well aware of the need for regulating *taxation for donating* and foundations in particular since they themselves had set up a number of regional cultural foundations with government or mixed financial backing over the last decade and in 1987 had founded a larger 'Cultural Foundation of the Laender' (with the financial support of the Federal Government) to encourage further private foundation activities and donations. A "Commission for the Promotion of the Art" in the Land of Baden-Wuerttemberg handled the problem of donor and foundation legislation in a particularly thorough manner during its consultations from February to November 1985. Among its proposals was the following:

> "It is the duty of government to create favourable conditions for supporters of culture and to assist them where they are not able to assist themselves in order to guarantee the maintenance of our culture as a whole and to transmit it to the next generation... In order to attain this goal, the prerequisites for measures to promote the arts must be revised and taxation measures conducive to the arts must be introduced as an incentive to artists, collectors and institutions and to further motivate cultural activities."

The commission (which had already evaluated the changes) was well aware that the initial reforms passed in 1985 by the German Bundestag (House of Representatives) and the Bundesrat (Federal Council) did not comprise all requisite measures that had been taken to fulfil this goal. It supported for in-

stance taking "liberal advantage, more conducive to foundations" of scope for action allowed by legislation "in the interests of private sponsorship" and also suggested easing restrictions on the endowment of non-profit foundations with more funds:

"In order to avoid donations to foundations coming from the after-tax income of the donor or founder, one could envisage the creation of a regulation according to which a founder would subtract donations to a foundation from his income spread over a total period of eight years."

Accordingly, in its taxation proposals for 1986 entitled "For taxation conducive to culture", the German Arts Council suggested "further steps towards a climate conducive to donations and foundations" and recommended in particular easing burdens resulting from the corporation taxation reforms of 1977 (Capital endowments for foundations) and improved regulations for material donations and conditioned donations.

Stimulated by this topic and by the situation in other countries, Federal Chancellor Helmut Kohl took the initiative in his Government Statement of 18. 3. 1987 at the start of the legislative session and announced further reforms:

"We have passed legislation to help maintain the strength of foundations. We now intend to create further incentives for the establishment of foundations. We must increase the scope of non-profit activities so that the population may take part in the solution of community problems by establishing foundations. Donors and founders are our partners in dealing with the tasks the country faces in the future, and taxation must reflect this."

It may take a while before such plans become a reality. The controversy about the government's proposed 'major tax reform' of 1988 has, for the time being, dismissed any planning for 'special' taxation wishes.

Tax benefits restricted to cultural endowments and foundations would at any rate not have been a total solution to the problem. Most of the foundations nowadays, and in particular the wealthiest, are primarily concerned with other fields than the promotion of art and culture. A general historical survey of endowments and foundations in Germany would show that in the past they were more concerned with social problems and

Villa Hügel in Essen, a centre of the Krupp foundations

charities, i.e. in the 19th century and the beginning of the 20th century foundations were created or fused primarily in the fields of education and science. This is also the area of concern of the 'Association of Donors and Founders for German Science' (Stifterverband für die deutsche Wissenschaft e.V.) with its confederation of numerous private, in particular industrial foundations, endowments and legacies. The interest of donors and founders has also expanded to areas such as ecology and certain 'alternative' social concepts as well as to the fight against widespread modern diseases (e.g. cancer). Since the last century, in the form of small legacies (often from artists and other individuals who had worked in the field of culture and who bequeathed their house or inheritance to their colleagues) and local promotion, often linked to the maintenance of specific institutions (e.g. libraries).

An important piece of information, though perhaps not representative, can be derived from the survey made for the *'Stiftungshandbuch'* (Manual of Donations and Foundations) which the Association of Donors and Founders for German Science published in a second edition in 1983. This work contains information on over 300 of the total of over 4 000 promotional foun-

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dations in the Federal Republic of Germany and 282 foundations provided information as to their annual expenditures for various purposes: a total amount of ca. 880,000,000 DM at the beginning of the eighties. The 21 largest foundations, according to their annual expenditures, account for 84% of the total expenditures referred to in the Manual which range from 115,000,000 DM (Volkswagenwerk Foundation) to slightly over 10,000,000 DM (Hanns Seidel Foundation). Under this level, there is only one foundation (with a volume of ca. 12,000,000 DM) which could be referred to as a 'cultural foundation': the 'Bayerische Landesstiftung' (Bavarian Government Foundation) which devotes about 50% of its disposible funds to culture and the other half to social activities. This is, however, not a good example for private cultural promotion,

7 Portrait of the sponsor couple, Mr and Mrs Ludwig. Aachen, 1975/1976. Jean-Olivier Huclex (oil on wood)

being an institution of the Bavarian government financed with the assistance of a public bank.

Another calculation from the Manual, compiling the 12 largest foundations according to their assets, offers a slightly different view: these 12 account for three-quarters of the total assets listed, about 6.3 billion Marks, including two institutions which could be considered cultural foundations in the broader sense (with assets together of about 300,000,000 DM): the F.V.S. Foundation belonging to Alfred Toepfer, a businessman and sponsor from Hamburg, and the Körber Foundation, named after the owner of the HAUNI Works, also of Hamburg.

But what is a foundation actually? The Manual of Donations and Foundations endeavours to find a pragmatic definition since the legal situation in the Federal Republic of Germany is not uniform from Land to Land and since there are quite a number of institutions which are constituted as clubs or associations rather than according to foundation legislation, and others which come under public administration. There are about 4 000 publicly registered private foundations, of which about 500 family foundations, as compared to over 600 public foundations. According to the Manual, there are a number of criteria by which one can *distinguish foundations from other institutions* such as clubs and private societies:

1. their evident endowment objective (including legal independence of funds and property),
2. a specific objective which is generally oriented to public benefit,
3. permanence (short-term activities are not to be considered within the scope of foundations) and virtual inalterability of the objective,
4. the application of foundation assets and other endowment funds in the pursuit of this objective,
5. an organization serving these objectives, in which individuals are charged with the fulfilment of the said objective and are subject both to laws and to the will of the founders.

In order to elucidate the variety of foundation activities which have up to now been described in a more theoretical manner, we wish in the following pages to provide some information on foundations connected with the name of Krupp, which contrary

Krupp - an "empire of foundations"

1. The **Alfried Krupp and Friedrich Alfried Krupp Stiftung** (foundation), founded in 1887/1902 by Friedrich Alfried Krupp and Margarethe Krupp, set the pace for a long tradition of social activities on the part of industrialists which expanded to other cities in the Ruhr Valley and to industrial areas of the Rhineland. It is now a public foundation administered by the Mayor of Essen in his department of social services. It is a purely local foundation for the city and its inhabitants, includes cultural activities among other objectives and can for instance provide support for the improvement of training in the field of culture and for events and community initiatives with its one-time or recurring contributions.
2. The **Krupp-Jubiläums-Stiftung für Kunst- und Museumszwecke** (Anniversary Foundation for the Art and Museums) is, on the other hand, a purely cultural foundation which was founded in 1912. This foundation is also presently administered by the city and has its headquarters both in the department of culture and at the Folkwang Museum. The interest of its principal of approximately 1,400,000 DM provides the Folkwang Museum and other institutions with about 60,000 DM annually to purchase works of art etc.
3. The largest foundation and certainly the most all-round in the "Krupp Empire" is the **Alfried Krupp von Bohlen und Halbach Stiftung.** All the assets of Alfried Krupp were bequeathed to the foundation he set up in his will which is the main shareholder in the Friedrich Krupp Company. Between 1968 and 1986, approximately 300,000,000 DM were spent from this endowment fund. The foundation has spent over 10% of its funds for culture (including the renovation of the Folkwang College in Essen). It is also active at home and abroad in the fields of science, research, teaching (including the promotion of young academics), education, public health and sports.
   Its cultural programme is varied and includes the promotion of theatre (not only in Essen), music, art collections (with the purchase, among other things, of a photo collection for the Folkwang Museum) and the socio-cultural field (for example promotion of theatrical activities of young Turks in North Rhine-

Westphalia and assistance for the Duisburg Public Library in preparing a catalogue of Turkish-language literature).
The foundation co-operates not only with other Krupp foundations when their funds are exhausted and important projects remain to be completed, but also with other endowment funds and foundations such as the 'Deutsche Stiftung Musikleben' (German Foundation for Music) and the Karajan Foundation (young talent in music). One important area of concentration of the foundation is the maintenance of Villa Hügel, the former residence of the Krupp family which now serves as a centre for international art exhibitions and for concerts by the Folkwang Chamber Orchestra and for other cultural events.

4. One of the institutions helping to maintain Villa Hügel is the **Ruhr Cultural Foundation** (Kulturstiftung Ruhr) which was founded in 1984 from a private endowment from Berthold Beitz, former Krupp manager, and which is to be supplied with one million Marks annually for ten years from the fund of the 'Alfried Krupp von Bohlen and Halbach Foundation' (Berthold Beitz is chairman of the board of this foundation). The purpose of the 'Ruhr Cultural Foundation' is to provide new impetus to cultural life in the Ruhr Valley and to promote projects in the fields of art, culture, regional, municipal and industrial history of the Ruhr Valley as well as cultural profiles of the region in other countries and exhibitions at the regional and national level. As an advanced contribution to the Cultural Agreement with the GDR, it organized the 1986 exhibition 'Baroque in Dresden' in Villa Hügel. A successful exhibition in 1988 was "Prague around 1600 – Art and Culture at the Court of Rudolf II". At the end of 1989 the foundation will present a multimedia and exhibition event "The Ruhr – A cultural profile of a German Region" at New York City.

to popular belief do not constitute a "Krupp Foundation", but rather a whole network of institutions, sometimes interlinked, which are devoted, some on a partial basis and others primarily, to the promotion of culture (which distinguishes them from other major industrial foundations such as the Volkswagen Foundation, the Thyssen Foundation and the Robert Bosch Foundation in which cultural activities have only played a minor role up to now).

It was the personal interests of industrialists and their heirs which gave rise to other foundations of cultural significance, too, though it must be noted that anonymous industrial foundations are increasing in importance nowadays. Examples of such founding individuals are the aforementioned Alfred C. Toepfer and Kurt Körber from Hamburg. The large variety of activities initiated or supported by them would suffice to fill whole books which would, incidently, be worthy of translation into other languages since their activities increasingly include European and international projects (by means, for instance, of the international awards of Toepfer's F.V.S. Foundation, the 'European Cultural Initiative' and the 'Bergedorf Talks' of Kurt Körber). But the broad palette can by no means be reduced to these two personalities. One example among many others is Jan-Philipp Reemtsma, heir to a major tobacco corporation, who is considered one of the most individualistic founders in the postwar years of the Federal Republic of Germany. He devoted himself initially to the poet Arno Schmidt, his heirs and the foundation of the same name and later set up the Hamburg Foundation for the Promotion of Science and Culture, the projects of which include the 'Adorno Archives' in Frankfurt, the 'Feminist Archives and Documentation Centre' in Cologne and, since 1984, the establishment of a 'Hamburg Institute for Social Research' (with a budget of 5,000,000 DM) which has instigated the discussion of unconventional social topics and offered scholarships. Reemtsma made headlines all over Germany in 1987 when he declared his willingness to act as a mediator between the Hamburg squatters in the Hafenstrasse (who had an active 'alternative' culture of their own) and the Hamburg Senate, and was willing to make available funds to take over the houses. These plans subsequently failed.

At this juncture, mention must be made once again of the innumerable *small and very small foundations* active mostly at the local level since they usually constitute a manifestation of very personal devotion and individual will on the part of their founders. In Frankfurt alone there are over 200 foundations and endowments to promote local, social and cultural interests. In cities such as Berlin and Hamburg, the figure would not be any less substantial.

At the end of our short survey, the question may arise as to what *common financial denominator* expenditures by German foundations have at the moment. This question cannot be answered with exact figures, in particular since we have very imprecise information as to the goals of the thousands of foundations and as to the level of regular expenditures, should they still have any and if such foundations have not been incorporated into larger endowments. For the field of culture there is still no collective fund comparable to the Association of Donors and Founders for German Science. The most recent 'Manual of Donations and Foundations' notes in its statistics of annual expenditures for culture in 1979 a sum of 27,000,000 DM (ca. 3% of foundation expenditures as a whole). The data in the manual make it clear, nevertheless, that given a broader definition of culture and more information as to the goals of the various foundations, the sum would have been something more like 35,000,000 DM (ca. 4%). As mentioned above, however, the manual only includes about 300 foundations with details as to their activities. If one takes into consideration the (mostly small and very small) foundations not listed and the time which has passed since then, during which the importance of culture has increased in socio-political terms, one would have no problem in assuming current annual expenditures for cultural activities of at least 50,000,000 by foundations and similar organizations.

This sum also includes some of the organizations to be referred to at the end of this chapter: the *assistance and pension funds for artists and authors* which usually have social aims. In 1983, the Centre of Cultural Research carried out a survey for the Government of the Federal Republic of Germany, the results of which were published in the manual 'Künstler in Not' (Artists in Distress) which lists 71 funds, excluding regular sup-

Pension funds and distress funds for artists and journalists

(from K. Fohrbeck: 'Künstler in Not', Ed. Federal Ministry of the Interior, Cologne 1984; data refer to the period 1981/1982)

a. Number of pensions and distress funds according to field of art and responsible organization

	Federal & Laender govs "Dt. Kunsthilfe" (Cultural Affairs)	(larger) Laender	City states	Cities	Royalty associations	The 'culture industry'[1]	Associations of artists etc., academies	Other foundations and associations	Total
	1	2	3	4	5	6	7	8	1-8
Culture in general	1	8	2	2	–	7	–	9	29
Visual arts	–	–	1	–	2	–	1	–	4
Performing arts	–	1	–	1	–	1	1	2	6
Music	–	–	–	–	2	1	4	5	12
Literature	–	–	–	–	2	3	3	1	9
Journalism	–	–	–	–	–	2	9[2]	–	11
Total	1	9	3	3	6	14	18	17	71

[1] Among these, in general groupings are radio stations, publishing companies, the West German Publishers and Booksellers Association, theatrical associations etc., also in the form of foundations or funds

[2] plus the funds of four other professional associations

[3] plus benefits for architects

b. Number of beneficiaries and average allowances from the fund referred to, according to responsible organization

approximate data for 1981/82	Num of- org- aniz- at- ions	Current allowances		One-time grants		Expenditures	
		Number of bene- ficiaries	Ø DM per month	Number of bene- ficiaries	Ø DM per month	in thous. of DM	in %
Fed. & Laender govern.s (Germ. Assist. f. Cult. Aff.)	1	600	510	500	860	4100	32
(larger) Laender	9	256	386	600	807	1669	13
City states	3	27	1000	50	400	356	3
Cities & Municipalities	3	17	560	10	400	118	1
Royalty associations	6	219	284	538	1606	1611	13
The 'culture industry'	14	596	415	783	665	3496	27
Artists' assoc. etc., academies	18	149	260	508	486	710	6
Other foundations and associations	17	58	543	709	560	774	6
Total	71	1922	427	3698	807	12834	100

plementary old-age insurance, however.

The survey makes it evident on the one hand, that the overwhelming majority of old-age funds and distress funds are maintained by private, or at any rate by non-government organizations, evincing the activities to this end of artists and their associations, but from the point of view of economic achievement, another picture comes to the fore: about half the expenditures and the majority of recurring and one-time grants (which in 1982 amounted to a substantial 13,000,000 DM) during the period of the survey were made by government and municipal assistance funds, the foremost of which is the 'Deutsche Künstlerhilfe' (German Assistance to Artists) under the supervision of the President of the Federal Republic of Germany. Here as elsewhere in the survey, the amounts of promotion have changed in the meanwhile, usually increasing.

One should not forget here that public funds are often coupled with special restrictions, i.e. are paid out primarily to artists 'of merit' as 'honorary pay' which is not always in line with social needs. The German Arts Council has therefore proposed to supplement this system with a comprehensive foundation 'Künstler in Not' (Artists in Distress) to provide support for those who do not fall under the criteria of the current fund or are no longer entitled to insurance in line with the regular social insurance for artists which was begun a few years ago.

5. 'Grassroot' culture – cultural activities in companies and unions

The enlightened middle class view of culture of about 150 years ago closely linked the concepts of *educational and cultural activities*. Both served the building of personality and were often seen as a counterweight to would be political and feudal powers. The working class on its road to emancipation accepted this concept of culture from the middle of the 19th century up to the nineteen twenties, modelled it according to its own needs and linked it to traditional values such as solidarity and the common struggle for better living and working conditions. In the creation of a political identity much more importance was attributed at the time to questions of art and culture. Ninety years ago, the Social Democratic Party even devoted half of its party convention to an intensive debate on cultural education for the broad masses of the population (Gotha 1896).

In the course of this century, the trend towards a more diversified definition of education and culture has increased: education was aimed more and more at achievement and career advancements. Art and culture, as far as they were recognized by the average worker, were for a long time restricted to a means of letting off steam, were degraded to a leisure-time activity and were occasionally discovered as a means of political agitation. It was often forgotten that *professional skills and values* did develop through artistic activities and through norms and behaviour in a broader day-to-day culture oriented to personality.

What many scholars, journalists and cultural managers still underestimate is solid reality for a large number of companies (and increasingly so for labour unions): cultural interest cannot be restricted to the better educated stratum of the working force but can help it cope with structural change in professional life. Various pilot projects over the last ten years, some of which organized by the Ministries of Education of the Federal Government and of the Laender, have been proof of this, as have 'cultural programmes' of individual companies surpassing the

occasional event.

Particularly successful in this respect are programmes which take place during in-company *professional training*. Pilot projects at Ford in Cologne or J.M. Voith in Heidenheim, for instance, enabled skills to be developed via exercises in arts and crafts which, as a supplement to vocational training, were "fundamental for an ability to act and react in one's profession" and provided:

- **independence** (of judgement and decision-making),
- **flexibility** (in day-to-day working activities),
- **social competence** (within and outside the company).

Esslingen: The lunchroom as a cultural meeting place:

- "If we wish to stimulate the whole personality, which we must do, work must not be allowed to become antonymous to culture. A highly-industrialized society without culture is unthinkable. The concept of culture comprises not only the arts but also values, norms and intellectual creativity."

(Richard G. Hirschmann, Radiotechnisches Werk, Esslingen. May 1987)

- "Work properly understood is always creative, and art properly understood is always hard work ... A gallery, a special place for art, is objectively speaking a curiosity. Art which is only possible in a gallery cannot fulfil its purpose of communicating with the reality in which human beings live and of reaching these human beings at all."

(Extract from a contemporary report in the company journal 'Kontakt', Esslingen. May 1987)

The participation of the working force in culture is with certainly more than simple leisure-time activities and cannot be interpreted as purely an alternative to the media. If it is taken seriously and presented appropriately, it will also be to the advantage of the company.

It is therefore no surprise that the 1979 survey of the Institute

of German Industry showed (an obviously increasing) readiness on the part of business, in particular big business, to devote itself more intensively to the employees' *leisure-time activities* in the fields of sports, culture and society. According to a projection at the time, 200,000,000 DM of company funds were devoted to these activities (excluding volunteer work and contributions on the part of the employees). What proportion of this amount was devoted to the field of culture can only be guessed at, but 40,000,000 DM to 50,000,000 DM would not be an exaggeration. It was also noted that every eighth employee in a German company is a member of a company-own leisure club (for details, cf. Udo Kollenberg, 'Freizeit und Wirtschaft' (Leisure and Industry), Cologne 1979).

The study made in 1987 for the Arts Circle of the Federation of German Industries also showed that the cultural activities of the employees were supported by an average of 15% of all companies in industry and by 32% of major corporations (the percentages were proportionately higher for member companies of the Arts Circle).

Two other facts permit perhaps even firmer conclusions: in general, the preservation of regional traditions and customs constituted (57%) the most important field of activity in *cultural promotion by business*, and first and foremost among expenditures were those for cultural clubs and organizations (60% of the business questioned), usually of a local character, followed closely by expenditures for cultural institutes. These facts enable us to appreciate the exceptional significance attached to the promotion of local and regional cultural relations in general and that companies seem certain that these activities will have a beneficial effect on their employees.

Innumerable companies, and in particular businessmen and executives in a private capacity are active locally, in clubs for the preservation of regional traditions and customs (not to forget carnaval in the Rhineland), belong to societies for the promotion of theatres and museums, head festival and anniversary committees, support such events materially, with the products of their businesses and with publication grants, donate antiquities, art and products of industrial history to local collections or simply provide the beer or wine for the opening of a local art ex-

hibition. Recent surveys came to similar conclusions that donations of material and products were the most important form of cultural promotion (65% of culturally active businesses mentioned this point, whereas for example 'only' 39% mentioned events of their own and 19% contracts to artists). Rarely has much notice been taken of such activities; the local press does often not even consider such PR endeavours worthy of mention.

But let us return to the subject of company cultural activities per se. What are the *motives of businesses* in such promotional activities? Surveys and questionnaires can only cover part of reality here. Other published material on the subjects also presents a rather complex picture:

Many observers (businessmen, politicians and even authors of contemporary management literature) warn of the danger of a further cleft between work and leisure time, in particular the increase of the latter in extent and status among the work force. The conceivable and to an extent visible consequences of such a disparity for labour relations in the company should be compensated for, according to such observers, by appropriate activities connected with the companies in the interest of work motivation and production quality.

The thinking of some businessmen goes even further, who constantly and consciously promote an aesthetic confrontation with the employees on the company premises as qualifications in the company's interest, and hold the view that much of this activity, related for instance to the decorating of offices and locals, is more effective in the long run than traditional educational events.

Many businesses in the Federal Republic of Germany are motivated to compensate for deficiencies in locality, i.e. in the local cultural infrastructure, in order to encourage new staff to settle there or to maintain those already employed. It is obvious that such compensation also contributes to an improvement in the image of a business (and its management) in the region.

Manifold are also the *motives of employees* to participate in cultural activities related to work: More attractive than compulsory collective activities are opportunities to develop and demonstrate one's abilities, a genuine change to the daily rut (in-

cluding indeed many fields of leisure) and in special events from time to time (in particular when such activities are not offered elsewhere in the vicinity). Whether activities are accepted by staff is decided to a great extent, as with publicly organized activities, by whether friends and relatives of staff members are also willing to get involved, and whether the company looks favourably upon such involvement.

Leisure as compensation for hard work is more important for blue-collar workers than for white-collar workers and public servants, a fact which should be decisive in the choice of leisure-time activities, as a empirical study carried out in Bremen by the Centre for Cultural Research pointed out. It has been remarked in interdisciplinary literature recently and also by representatives of the more modern currents in art theory that the arts in the daily lives of large sections of the population offer more of a potential medium for socially oriented interests than a so-called natural need for self-realization. Accordingly, the willingness of many artists to work outside the recognized and authorized centres of art and to be more active in the business field (as the 'Artists Inquiry' showed in 1975) offers a framework for new thinking in presenting culture. Many examples have shown that company employees respond positively to this willingness and indeed with activities of their own. A report by Mannesmann AG on experience with the promotional project "Working scholarship in companies" for artists, organized by the Arts Circle of the Federation of German Industries (major corporations such as Krupp, Klöckner, Bosch and Siemens helped break the ice initially, smaller companies then followed) noted:

> "What was initially thought of as a simple experiment has turned into something more, not only for the artists, but also for staff members: a reciprocal give and take of information, an overcoming of opposing views of the work of artists and businessmen . . ."

Programmes of company culture work (as cultural activities in general) could be made substantially more effective by demographic changes and *changes in the structure of the work force*, accompanied by further qualifications for the majority of the employees. There are at least certain indications that a growing

number of people are active in strongly culturally-oriented services and the stratum of economic and technical professionals is growing, whose aesthetic interests (visible for instance in their endeavours to create a lifestyle of their own) could be rendered as concrete as that formerly of blue-collar workers with their traditional club and group structure.

Compared to other countries, local (and regional) cultural activities in companies in the Federal Republic of Germany are particularly accentuated, though this is little talked about officially. This is particularly evident in small communities and in cities with no stable infrastructure where such companies are the major employers and taxpayers. One could produce a whole map of *'local potentates'*. Let us mention but a few examples at this juncture:

The *Rosenthal* China Company in the little Franconian town of Selb (21,000 inhabitants) is one of the better known examples of entrepreneurial perspicacity in a border region which is otherwise rural and deficient in infrastructure. In 1956, the head of the company, Philip Rosenthal, founded the Rosenthal programme for culture and leisure for staff members and the population in general. Contrary to its name, the programme, with its own cultural director since 1963, and for which over 200,000 DM are annually available, involves not only organized activities on the part of the staff, but also numerous events of exceptional artistic quality, a willingness to take risks with musical and theatrical premières, experimentation with the avantgarde in the graphic arts, design and architecture, and liberality in the field of international cultural exchange. It surprised the public by enabling theatre groups and orchestras from the GDR to perform in Selb as far back as 1957 and did not shun contraversial performances (e.g. modern jazz and contemporary ballet). It was also surprising that it did not remain simply a programme for leisure-time activities. Well-known artists were integrated into the organization of the company's regular programme activities. Rosenthal explained his objectives at the foundation:

> "We are aware that the future of our industry depends to a large extent on the quality of the employees we are able to hire and keep. Man lives not by bread alone... and it is

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therefore essential for us to be in a position to offer something more to the people of this area."

The roots of the cultural activities of the chemical giant *Bayer AG* with its headquarters in *Leverkusen* (150,000 inhabitants) are much older. A documentary report issued in 1986 by the cultural division of Bayer described the whole range of activities: "From popular education to modern culture management." The report deals with the origins of cultural associations from 1908 to 1914, followed by what was then called the 'Cultural War Effort on the Homefront' from 1914 to 1918, and the period from 1919 to 1934 when the 'first performances of exceptional quality' took place. This led to initial cultural co-operation between the company and the municipality. After the Second World War, many deficits had to be overcome, in particular with regard to international standards of performance. New and independent topics had to be focussed upon since the seventies, which saw the creation of independent cultural institutions, such as a large company library and a children's and youth centre, which left the auspices of the cultural division, and an increase in the range of Bayer's cultural activities with respect to expanding local activities in the field of culture. Bayer now has quite a number of independent cultural institutions such as an on-site art gallery, the Bayer Company Theatre and, as always, the staff orchestra and choir (established in 1909). In co-operation with the cultural division of the municipal government, the orchestra and choir also perform in Leverkusen in public. With its cultural budget of over 30,000,000 DM, Bayer is only less active than the city of Leverkusen (the relationship is 3 [city] to 2 [Bayer]) both financially and with regard to the number of events held (150 to approximately 100), and it does offer a respectable standard when viewed at the national level.

At one of Bayer's competitors, *BASF in Ludwigshafen* (160,000 inhabitants), it is remembered that the former (1912–1913) 'Company Workers Association' was first to promote "instrumental artistic activities among the employees, entertainment, leisure-time activities and an appropriate framework for festivities" and that the 'Education Board' founded by the company in 1918 furthered these endeavours with its numerous evening lectures, courses and entertainment. The BASF choir

Farbenfabriken vorm. Friedr. Bayer & Co. in Leverkusen—Wiesdorf.

Freitag, den 2. April 1909

5. Unterhaltungsabend im grossen Saal des Erholungshauses.

Saalöffnung 7 Uhr 8 Uhr. • Beginn der Aufführung 8 Uhr.

Erste Aufführung der Dramatischen Vereinigung der Farbenfabriken

unter freundlicher Mitwirkung des Streichorchesters der Farbenfabriken.

Spielleiter: **Dr. W. Bergdolt.**

Ouverture zur Oper „Der Khalif von Bagdad" . . . Boieldieu

Der zerbrochene Krug.

Lustspiel in einem Aufzuge von Heinrich von Kleist.

Personen:

Walter, Gerichtsrat	Herr W. de Groll	Frau Brigitte,	Fräulein Rottgen
Adam, Dorfrichter	Herr Dr. Schmunk	Lise, } Mägde bei Adam	Fräulein Regge
Licht, Schreiber	Herr H. Hermann	Urete, }	Fräulein Bindokat
Frau Martha Rull	Frau Schlicter	Diener des Gerichtsrats	Herr W. Schrader
Eve, ihre Tochter	Fräulein Ernestus	Ein Büttel	Herr F. Muller
Ruprecht, ein junger Bauer	Herr Küsters		

Die Handlung spielt in einem niederländischen Dorfe bei Utrecht. Zeit: um 1770.

Die Einstudierung der weiblichen Rollen hat Frau Dr. Rohde freundlichst übernommen.

Die neuen Dekorationen sind aus dem Atelier des Herrn Theatermaler Brenet, Elberfeld.

Fantasie aus der Oper „Der Freischütz" . . . C. M. v. Weber

Hierauf

In Civil.

Schwank in einem Aufzug von Gustav Kadelburg.

Personen:

Oberst von Harten	Herr Dr. Bergdolt	Edgar von Waldow, Oberleutnant	Herr Dr. Wilke
Henny, seine Tochter	Frau Dr. Caspari	Fritz, Bursche bei Waldow	Herr Otten
Major von Ruthenstein	Herr Ing. Andre		

Ort der Handlung: Wohnung des Obersten.

Dies Programm gilt nur für den oben rechts angegebenen Platz und ist am Eingang zusammen mit der Mitglieds- bzw. Berechtigungskarte vorzuzeigen.

Rauchen sowie Mitbringen brennender Zigarren in den Saal ist nicht gestattet.

Die Damen werden dringend ersucht, die Hüte abzusetzen.

Die Garderobe ist nach Möglichkeit abzugeben; Stöcke und Schirme dürfen keinesfalls auf die Plätze mitgenommen werden.

Zur Vermeidung von Störungen bleiben die Zugänge zur Restauration auch während der Pause geschlossen.

Bitte die Rückseite zu beachten.

® For example the Bayer Works in Leverkusen: theatre handout for the company's first own theatrical production of Kleist's *"The Broken Pitcher"* in 1909

BEST COPY AVAILABLE

Recreation centre of the Bayer Works in 1910

was formed in 1892, the company library was set up in 1901, the 'Feierabendhaus' (After-work House) has existed since 1913. Today, the leisure-time programme at the BASF leisure centre "Washhouse" includes Dixie groups, guitar workshops, a wine seminar and tours of museums, i.e. a broad spectrum of interest for the employees. A series of symphony concerts has long been supported jointly by the city and the company. They also co-operate in a ballet circle. In this manner, the City of Ludwigshafen can set trends in the presentation of art (e.g. with its 'forum for young artists') and offer programmes of music and theatres which much larger cities cannot even compete with.

Volkswagen AG in Wolfsburg (130,000 inhabitants), a town which was born and grew up with the company, is equally influential. The company originally set the pace by endeavouring to provide culture and an infrastructure for leisure-time activities, both for the employees and for the inhabitants of the town and the region and by organizing a programme 'without compare' with tours and exhibitions. Now Volkswagen's cultural activities are focussed on co-operation with public institutions in Wolfsburg. In 1973–1974, for instance, Volkswagen assisted in the construction of a new civic theatre and has since provided

grants amounting to 50% for the 'theatre circle', the theatre-goers organization, and promoted the setting up of a public library (at the expense of a plant library) and a community centre which now houses it. In 1987, Volkswagen and the City of Wolfsburg made plans for a joint foundation to construct a museum of modern art.

Bertelsmann AG, the book and media giant in *Gütersloh* (80,000 inhabitants) has more recently initiated such activities by means of the Bertelsmann Foundation founded in 1977. The range of activities goes far beyond Gütersloh. A few years ago the Public Library was jointly constructed and is jointly financed, a project of not purely local interest which was to set the pace in its architecture and in its internal organization.

In the little town of Alpirsbach (7,000 inhabitants) in the Black Forest, *Alpirsbacher Klosterbräu* has shown proof of company interest in aesthetic values promoted not only by the entrepreneurial Glanner family (and managed by a professional art consultant agency), by its photo publishing activities, art awards and competitions, an art gallery of its own in an historic town house, and its activities to protect the Black Forest from damage arising from tourism and acid rain, and has contributed to a change in values in the town itself.

From the above-mentioned examples (and many others which could be added), one can recognize a *change in the concept of company cultural activities:*

- Cultural activities, especially in major corporations, are now managed by an independent department (e.g. division for cultural and leisure-time affairs) which encourages not only a distinct profile, but also professionalism. As a consequence, activities organized by the employees themselves and their associations have, in recent years, fallen behind to a certain extent. This development is not self evident, however, as can be seen by the efforts currently made by the Cultural Affairs Division of Siemens (Munich) to revitalize staff cultural activities in more than 100 plants all over the country.
- Independent company theatre groups have become a rarity nowadays, in particular since the public infrastructure has been supplemented by many mobile 'free groups', and private theatrical tour organizations have come to recognize

⑩ Part of Wolf Vostell's mural *"Hommage à Altamira"* at the manufacturing plant of the Herta Meat Company in Herten, Westphalia

companies as an important market. This trend can be seen in the programmes of the 'Haus im Park' of the Hauni Works (Körber) in Hamburg-Bergedorf, of the BASF 'Feierabendhaus' in Ludwigshafen and in the cultural programmes of the many other 'local potentates'.

- Co-operation relations beween companies and public authorities are becoming increasingly important, which, in the 'provinces' in particular, serve to promote the growth of the cultural and leisure-time activity infrastructure. This may be at the expense of programmes which had previously been organized by the companies alone. For example, the number and extent of activities of company libraries has decreased substantially over the last 25 years. Today about half of the total media resources of such institutions (about 1,500,000) are to be found in four companies which have become particularly professional in this connection (Siemens, Bayer in Leverkusen, Daimler-Benz and Hoechst in Frankfurt).

Perhaps the most interesting experiments in company cultural activities are to be found on the whole in the field of the *visual arts*. An example of this is the initiative of the businessman

Karl Ludwig Schweisfurth (and his wife): in his "Herta" meat and sausage plant in Herten and in other branches, avant-garde art was integrated into new and renovated buildings in a quite unique manner. This initiative was strongly applauded in the art world and has been documented on a number of occasions in catalogues, art books (Wolf Vostell) and in exhibitions. The workers, once given the opportunity, seem to have got used to art in their place of work and to be able to deal with it even years later. They argued, however, about the utility and aesthetic appeal of the art. Herta now belongs to the Nestlé Corporation.

Two companies in the Federal Republic of Germany are not to be forgotten which raised their in this respect exemplary *company-own artistic activities* to a programme level in the seventies: the Süddeutsche Zucker-Aktiengesellschaft (Southern German Sugar Stock Corporation) in Mannheim with its company-own Artotheque and Schering AG in Berlin with the Schering Art Association.

Max Imdahl, a renowned historian who headed a seminar entitled 'Workers discuss modern art', held at Bayer in Leverkusen in 1982, noted that it is wrong to think that workers are not interested in contemporary art. The minutes of this discussion were recorded in an informative publication. Art on the job, if it goes beyond new paint and renovations, is more than fun and can occasionally lead back to the origins of the workers' education movement. Its reception means work and serves at least personal and professional (and occasionally political) emancipation.

Labour unions regard themselves as the representatives of emancipation in social and labour affairs and it took several decades, long after a period of forced retirement during the Nazi-period, until they came to realize once more the (potential) cultural dimension of work and leisure. Some traditional infrastructures were of course revived shortly after the war, their own publishing activities for instance (of which only remnants exist nowadays) and the 'Gutenberg Bookclub' which, though with 200,000 members is but a midget compared to its commercial competition, has a programme which is generally recognized as excellent. One major event, which claims to be the largest cultural festival in the Federal Republic of Germany, is the annual

Ruhr Festival (Ruhrfestspiele) in Recklinghausen, founded in 1949, with a wide range of activities such as theatre, concerts, exhibitions and youth programmes. It is financed, among others, by the Deutsche Gewerkschaftsbund (German Trade Union Federation, DGB), several other trade unions, the City of Recklinghausen, Land North-Rhine Westphalia and the Federal Government.

Up to the first half of the seventies, it seemed in general as if the slow but definitive end had been reached for cultural activities on the part of trade unions, both with regard to their programmes and locally in municipalities and districts. Other organizations which had earlier been closely linked to the trade unions left them either partially (e.g. people's theatre organizations) or completely (for example, the former 'German Workers Choir Association' changed its name to 'German General Choir Association'). In most companies, in the German Trade Union Federation and its affiliates, activities of note had ceased. Cultural programmes for the festivities on the first of May could not bridge the gap.

The DGB justified these deficits in 1976 in its first review of trade union cultural activities by stating that "other priorities had had to be set for many years following 1945. The economy and a network of social and legal security had to be reconstructed" (according to Karl Schwab, member of DGB board of directors and responsible for culture). Nevertheless, they had not even taken note of the changing interests of the workers in a leisure-time society increasingly affected by the media, or of the rapidly changing working conditions and forms for artists and authors, which most likely contributed to an even greater alienation. The dilemma was clear: visions of a proletarian workers' culture had become outdated and yet a new start had to be made.

It is a sign of stability and, to a great extent, the grounds for its success, that this new start was made at the grassroots, i.e. socially oriented artistic initiatives at the company and community level including those by young people, and not centralist declarations (as in the 'DGB's views on cultural policy and cultural activities' which were also published in 1981). The most recent review of the cultural division of the DGB showed that

⑪ Scene from a workshop of the *"Artist and Apprentice"* project in Hamburg, 1985, promoted by the Federal Government

local and regional cultural activities had tripled in the last ten years and that in August 1986 *about 330 cultural trade union organizations* existed, of which an above-average proportion were in Bavaria, Hesse and Lower Saxony (55% were choirs and song groups, 24% theatre groups and cabarets and 10% photo, film and video groups). In many individual companies too, representatives of trade unions are now dealing increasingly with the cultural interests of the workers, and it is no longer the case that affiliated trade unions, which provide an organizational framework for artists and authors, also offer the major support for this field. The Deutsche Angestelltengewerkschaft (the German Union of Salaried Employees), the smaller rival of the DGB, also emphasizes such activities in its organization.

At the same time, there is still much to be done, as Christian

Götz of the board of directors of the Union of Commerce, Banks and Insurance Company Employees noted (in 'Vorwärts', 23 February 1985):

"There is no reason why there should not be a (competently run) Cultural Committee in addition to the DGB Board's committees for specific groups and fields. In addition to the other federal conferences, why not a regular DGB culture conference to make public our positions and demands and to stimulate dialogue? This would be an important step in making our cultural policy and cultural activities into a normal and equitable component of our activities in general, e.g. tariffs, activities for salaried employees and for education."

The self-assuredness of trade union cultural activities nowadays is best exemplified at the regional level, i.e. in the 'Perspectives of Municipal Cultural Policy' of the Frankfurt branch of the Union of Public Service and Transportation Employees in 1986, which reads in part as follows:

"Culture ...

- is not a luxury but a vital necessity and an investment for the future to ensure the survival of the species
- is in opposition to the brutal exploitation of nature and human work, political barbarism and social injustice
- is neither an illusion of beauty nor an alibi, nor a social privilege, but the expression of individual and social identity
- is a part of reality, transforms it, accepts it, shows it the way and is heir to unrealized human utopias ...
- is not the celebration of the true, the beautiful and the good, it is the celebration of life itself."

The *"Ruhr working group for cultural activities on behalf of miners"* (REVAG), a multifaceted cultural, educational and leisure programme in the Ruhr Valley with emphasis on cultural activities for foreign miners and their families is a prime example of how the similar interests of the trade unions and the employers in regional cultural affairs can be fused to a great extent. Its activities are supported both by the Ruhrkohle AG (Ruhr Coal Stock Corporation) and the Industriegewerkschaft Bergbau und Energie (Industrial Union of Mining and Energy Employees).

6. The media and the culture industry – promotion of culture or reinvestment?

One cannot overlook that the culture industry and radio and television are important, indeed surprisingly major factors in industry. But are they factors in culture itself?

First of all, *mixed multimedia corporations* which in North America and Western Europe often dominate the culture and media industry do not play a significant role in the Federal Republic of Germany if one ignores the special position of the film and music industry. The activities of major publishing companies (Springer, Burda, Bauer) are, however, on the increase here and the world's largest multimedia corporation has its headquarters in Gütersloh, Hamburg and Munich: Bertelsmann AG is active in all important fields with the exception of visual arts and its total domestic revenue (turnover), over 3.5 billion Marks, is more than a third of the public cultural expenditures of the federal, Laender and municipal governments. With the exception of a few foundations such as the Bertelsmann Foundation which will soon be the biggest German cultural foundation, and a few financially negligible projects, this network of companies does its planning and marketing according to purely economic criteria and leaves it to government or to specialized small and medium-sized businesses to discover new talent and to experiment in new genres. Claims of patronage rarely arise here and are occasionally roughly rejected.

The situation is different for *radio and television* in which new private networks and established public broadcasting compete with one another economically (for advertizing revenues), though less in programme contents than in production. Aside from news programmes, the private networks are not usually willing (or in a position) to compete with the all-round programming activities and staffing of the regional public broadcasting channels (ARD) and German Television Channel 2 (ZDF). This has much to do with the legal situation of ARD and ZDF. Much broadcasting legislation includes passages describing or

stressing the necessity of cultural activities in broadcasting.

This cultural dimension has always been stressed in the decisive pronouncements of the Federal Constitutional Court in the defence of broadcasting freedoms, be it the pronouncement about broadcasting as a cultural phenomenon in the first television judgement (1961), about value-added taxation (1971), about the important role of free-lance contributors in the fields of production, art and publicity (1982), or about confirmation of the necessity of variety in broadcasting in general (1986), given to define the varying fields of activity of public and private broadcasting.

⑨ Title page of the catalogue for the Rhineland Music Festival 1985, organized by the WDR (West German Broadcasting) and the city of Duisburg

In 1985, in its rejection of the claim of the European Community, in its Greenbook 'Television without borders', for a right to co-operate in the regulation of broadcasting, the Bundesrat (Federal Council) confirmed that broadcasting in the Federal Republic of Germany in general enjoys cultural legitimacy, independent of the type of broadcasting authority, and stated as its reasons:

"Broadcasting is a medium and prime factor in influencing the formation of public opinion ... It serves to inform, educate, advise and entertain ...

Broadcasting undertaken by private authorities and financed by advertisements also has the function of a promoter of culture for the country and its regions in order to maintain cultural heritage, reflect contemporary culture and promote modern cultural creativity ..."

(Drucks. 260/84)

The expectations of private networks, after their initial experience, are no longer as high as they were, even though events do take place which show the superior flexibility of private channels (for example, RTL-Plus' proposed Art Channel with experimental video art on eight evenings in 1989).

Seen in a broad spectrum, it was the achievements of public broadcasting as producers and transmitters which were significant and indeed decisive for the evolution of German culture in the post-war years, and to a great extent still are.

In *independent broadcasting* this becomes evident in plays for radio and television (the latter having been replaced in part by series), and in music where the ARD stations are renowned for their own orchestras and choirs (with about 1300 musicians), for their inclusion in programmes of new aesthetic experiences (e.g. in electronic music and jazz), for contracts to composers and musicians and for co-operation with other producers. The promotional activities of radio and television have also played an important role in the development of music by introducing exotic music to the public in public concerts and workshops (e.g. the 'Donaueschinger Musiktage' (Donaueschingen Music Festival) by the Südwestfunk, the International Holiday Courses for Modern Music organized in collaboration with the Hessischer Rundfunk and the graphic survey of concert pro-

grammes of the West German Broadcasting Corporation (WDR)) on page 68:

Public broadcasting has also played an innovative role in *film:* ARD and ZDF are not simply marketing agencies and intermediaries. Over the last 15 years, they have assisted (and still assist) in the production of most modern German films destined for movie theatres. They also provide financial assistance for the promotion of many documentary films and make them available to the public within the framework of an agreement with the public Film Founding Agency (FFA). The interests of the producers and distributors are also taken into consideration (movie evaluation) in co-productions, for which the public broadcasting networks have made 150,000,000 DM available over the last 15 years within the framework of the film-television agreement alone (other production costs for independent producers and film companies, e.g. contract productions, amounted to several billion Marks for the same period).

Just how closely broadcasting is linked to other spheres of culture is evident in its role on the *culture market*, in the employment of staff and free-lancers for artistic and other areas of production (over 15,000 people annually for the WDR alone!). It is this aspect in particular, however, which shows, similar to the multifaceted co-operation with the private culture industry, that we are dealing here neither with the private culture industry nor with broadcasting 'patronage', but rather with a form of organization selected to fulfil programming duties. It is in actual fact society itself which is playing the role of 'patron' with broadcasting services and has right of dialogue with it.

Similar to the situation in broadcasting, the rest of the culture industry in the Federal Republic of Germany is not typified by competition between public and private networks and stations as is often the case abroad. Up to the present day, a *division of labour* has tended to predominate in which publicly supported institutions of culture concentrate on activities which require much personnel (e.g. theatres and orchestras), continuity (museums), a high degree of subsidiary services not always calculable in terms of finance (libraries), or substantial training and the promotion of young talent (e.g. art colleges, public colleges of music).

The culture industry only offers full-time employment for a relatively small proportion of the ca. 300,000 artists, publishers and transmitters of culture. Hundreds of thousands of other people in this field are employed in trade and commerce. One cannot rely in the field of culture on a normal employment situation and labour market:

- on the one hand, millions of people have their hobbies or are active **on a part-time basis** in art and publishing,
- on the other hand, there are over 50,000 full-time **freelancers** within the professional market of authors, journalists and artists.

The latter category is highly dependent on contracts and other employment opportunities from the private culture industry in the *mixed financing* of their own individual budgets. In some cases, for instance, for writers (publishing companies and newspapers), and to some extent for visual artists (art galleries), the employer role of the culture industry can be the essential element. In contrast to the past, however, we can no longer speak of promotion here. The times are long gone when large numbers of writers and artists were supported with loans for years in advance (often with little guarantee of repayment).

The ambivalence in the culture industry of the term promotion is not overcome by the fact that many enterprises, inspired by their lobby groups and professional associations, have begun to make more or less regular donations and contributions for cultural activities, and in some cases to finance foundations and organizations of their own devoted to specific promotional activities. If we take a closer look, we see that this form of promotion is based on purely economic motivations, to which of course there are no objections provided they are openly declared as such.

In the winter of 1987–1988, the *Stiftung Lesen* (Reading Foundation) was founded, an initiative which is to cost publishing companies and book traders over one million Marks a year. With its publications, assistance for teachers and kindergartens, public events, PR activities, mobile services and media events etc., this foundation, including a number of other participants (e.g. television), is aimed at increasing the interest in reading and thus at furthering the work of the existing German

The role of broadcasting in public concert life. WDR as example

(from a survey of the Centre for Cultural Research entitled: 'The WDR as a cultural and economic factor', 1987/88)

A. Public concerts of WDR radio from January to December 1984 (live music)

Absolute figures	Classical music	Operetta, musicals	Jazz, blues	Rock, pop, internat. hits	Schlager music, dance and refined popular music	folk music, brass bands, choral music	Ethnological folklore	Other categories	Total	With German performers
Cologne at the WDR	27	1	4	3	5	2	17	11	70	30
City of Cologne	29	2	5	3	4	–	2	3	48*	21
Düsseldorf	47	2	5	5	7	1	6	6	79	58
and other large cities in the Rhineland	12	–	2	2	6	5	2	2	31	22
Middle and small-sized towns in the Rhineland	18	–	1	1	4	3	–	–	27	20
Large Westphalian cities	32	–	–	–	3	2	–	1	38	19
Middle and small-sized towns in Westphalia	14	–	3	–	2	–	–	3	22	12
Other locations in the Federal Republic of Germany	1	–	–	1	–	–	–	–	2	–
Abroad	1	1	2	–	–	–	–	–	4	3
No information as to locality	–	–	–	–	1	–	–	–	1	1
Total	181	6	22	15	32	13	27	26	322	186

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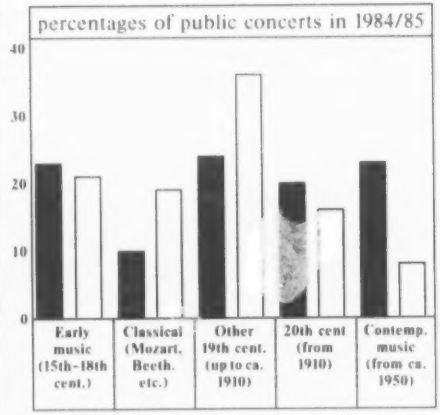
B. Classical music in WDR concerts and concerts of other organizers in North-Rhine/Westphalia in 1984–1985 in comparison



Performances of:

380 works in **WDR concerts**

3 087 works of **other public organizers** in North-Rhine Westphalia*)

* All concerts of the 'Konzert-Almanach 1984/85' performed in 40 cities in North-Rhine Westphalia have been included.

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Reading Association. The Managing Director of the West German Publishers and Booksellers Association (Börsenverein für den Deutschen Buchhandel), Hans-Karl von Kupsch, is certain that "the promotion of reading, as a means of ensuring the existence of our members, is a major goal of the organization", for the "future of our profession" depends upon it ('Börsenblatt' 6 April 1988).

Promotional practice according to the principle "do good and help yourself" also plays an important role in the many activities of the manufacturers of musical instruments. Other models for promotion as a re-investment in the culture industry have been more ambiguous, with the result that the so-called freedom of interest in the media and in the public in general has not been convincing. The *Deutsche Phono-Akademie* (German Phono-Academy), for instance, which was founded in the mid-seventies by the major record companies, had to put up a long struggle to have its awards and other promotional ventures accepted. The particular structure of the record industry in the Federal Republic of Germany may have played a role here: in contrast to most of the other branches of the culture industry, the record market is controlled by a handful of major international corporations. It is fair to assume that discrepancies of interest with regard to qualitative judgement may indeed have been the reasons for some former controversies.

An exemplary initiative, on the other hand, has been that of the producers Bernd Eichinger, Dieter Geissler and Günter Rohrbach who have conferred the 100 000 DM which they received in 1985 from the Bavarian Film Award to young directors as a *gesture of solidarity*. This initiative is quite similar to another form of activity which best equates with the "ideal" criteria for the promotion of art and culture and is indeed often worthy of the term "Mäzenatentum". Many publishers, art gallery owners and entrepreneurs still hold to a goal of their own, i.e. to link their company objectives with endeavours towards a qualitative differentiation and towards the discovery of new talent.

As examples of this type of activity one might mention a music teacher who gives a particularly talented young artist a free lesson or a publishing company which grants an unknown poet a more than usually favourable publishing deal.

The survey of the Manual of Cultural Awards showed that contributions from companies in the non-public sector of the culture and media industry reached quite a substantial level: in 1985 about 9% of all *awards and scholarships* in the Federal Republic of Germany and 3% of the total amount of annual promotion came from the media, cultural enterprizes and their associations. This activity was particularly evident in the fields of publishing, design and literature.

7. 'Money in its most beautiful form' – banking and insurance companies as promoters of culture

The business of banks, savings banks and insurance companies is highly dependent on the public. When the public devotes more attention to culture, this becomes reason enough to embark upon promotional activities. Though this would seem to be a simple deduction, it has not become generalized. The spectrum of interest nowadays includes both the so-called Mäzenatentum (traditional patronage) and embittered PR strategies calculated to the very last penny. This interest and the varying forms of cultural activity become more transparent if we take the various types of businesses and their working methods into consideration:

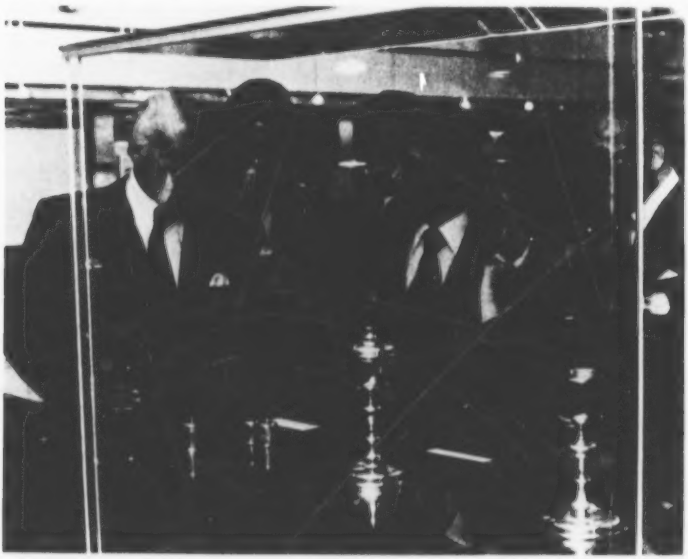
- The main branch of a downtown bank, for instance, has a different **customer structure** and more floorspace available (e.g. for art exhibitions) than a branch office in a suburb. Reinsurance companies have virtually no passing customers but sometimes have their own visitor services.
- A rural trust company in Bavaria is not going to promote its 'corporate identity' on the North Sea coast, but rather in its own **region.** Only the main branches of major corporations such as the Deutsche Bank in Frankfurt, are in a position to promote not only 'national identity' but also international business, and in addition recognize the cultural dimension of economic activity.
- **Legal form** also plays a role of course. The objective of community welfare laid down in the statutes of public savings banks is easier to interprete as including not only sports and social affairs but also art and culture, and permanent assets for a fund are easier to set up here than is the case for a private or co-operative institute (in particular for credit unions). Nevertheless, even in such cases where the boards of directors, shareholders and members of co-operatives must be per-

suaded of the direct utility, of the indirect profitability and of a modern interpretation of the activities of banking and insurance in a society which is increasingly marked by culture, there has been no end to endeavours over the last few years to ensure that they do not at least fall behind the competition.

There are no serious estimates of the present *level of promotion* for art and culture by banks, savings banks and insurance companies. It may, however, be assumed that the total expenditure for purchases of works of art in 1987 was 50,000,000 DM of which over 3,000,000 DM were for regular grants from funds and scholarships and about half a million Marks were for regular cultural awards and scholarships for artists.

This is no overwhelming sum compared to the trillions of Marks in profit which this branch of industry is making,but in some cities, major banking centres in particular, such as Frank-

⑩ Former President Walter Scheel visiting the 1977 exhibition *"400 Years of the Art of Gold and Silver Smithery in Düsseldorf"*



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furt, Munich, Hamburg, Düsseldorf, Stuttgart and Berlin, it can have a spectacular effect. More important for the promotion of culture, at any rate, are the profits obtained nowadays from a different financial business, i.e. *lotteries, Lotto and Toto, and casinos* from which at least 150,000,000 DM annually flows directly into cultural projects, usually into projects of a public character (the Laender are handling this potential source of income in various manners).

As to the focal points of activities on the part of banking, the *visual arts* are without a doubt a favourite. In addition to the most common (and notorious) type of promotion, that of the art exhibitions next to the teller's wicket, there are also the many catalogues and other publications, sometimes even art books for business associates. Almanacs, business account books and anniversary publications can also serve as vehicles for art. Donations and support are often given without much ado. Two examples of this type of promotion destined for regional culture are: support by the Neelmayer Banking Institute in Bremen for the lavish exhibition 'Lovis Corinth – the Walchensee Pictures' at the art gallery there, and the donation to the Städelsche Museum Association in Frankfurt (which has witnessed many donations of the kind) of a painting by Emil Schumacher in 1986 by the Berliner Handels- und Frankfurter Bank. At any rate, the spectrum nowadays is much broader than it was just a few years ago when activities were often limited to exhibitions of the 'Money in its most beautiful form' type, i.e. collections of gold coins, exhibitions of gold jewellery from exotic countries and similar touring exhibitions of less than exceptional originality.

Occasionally a bit of pressure is needed to realize certain art projects, and at least co-operation. The Bank für Gemeinwirtschaft has worked together with the Federation of Independent Professions in two major touring exhibitions in the past few years: 'Independent Professions – Artists on Independent Professions' and 'The Healing Effects of Art'. A similar alliance, with much bartering to establish the balance of give and take, gave birth to an art forum in the recently opened building of the Grundkreditbank in Berlin: 600 square meters of floor space to be at the disposal of the National Gallery for the next five years. The bank's board of directors now wishes to have a say, in par-

ticular since, by providing the floor space, the bank has made a contribution amounting to 300,000 DM to 500,000 DM. The House of Representatives in Berlin had originally intended this co-operation to be more anonymous and on a longer term basis. Among these co-operative models is the exhibition which the Landeskreditbank Baden-Württemberg set up for graduates of the Karlsruhe and Stuttgart art academies, together with posters, purchases and catalogues for the various cities.

Exhibitions are also a means of promotion useful for other branches of the arts, for instance *theatre and music.* The Bayerische Vereinsbank, for example, has held regular exhibitions on stage design and staging (Harry Kupfer), on Franz Liszt and on the work of director Wolfgang Wagner during the Bayreuth Festival. It also used the theme of Mozart's relationship to money during the Salzburg Festival. Since many banks co-operate with the Arts Circle of the Federation of German Industries, this provides a means of helping young musicians, in particular soloists, to perform. Many banks co-operate for the promotion of young musicians in the major competitions staged by the German Music Council such as 'Jugend musiziert' (Youth plays music) or hold series of events of their own such as 'Jugend kulturell' (Youth and culture) supported by the Vereins- und Westbank in Hamburg, a series which is particularly designed to provide an audience for students of the College for Music and the Performing Arts, or benefit concerts such as those organized by the Landeskreditbank Baden-Württemberg in the courtyard of the building on the Schloßplatz in favour of 'Jugend musiziert'. Banks, however, still rarely venture into the fields of pop, rock and jazz.

At the supra-regional level, there do not seem to be any *other particular fields of art* in which banks concentrate their energies. Banks are without a doubt an important factor in the protection of monuments. In practically all cities banks have restored buildings of significance for architectural history and presented them as jewels of architecture. At the local level we find many examples of the various opportunities for promotion, from the restoration of Celtic bronze bowls (Württembergische Volks-und Raiffeisenbank) and the publication of almanacs of popular humourists from Swabia (Baden-Württembergische

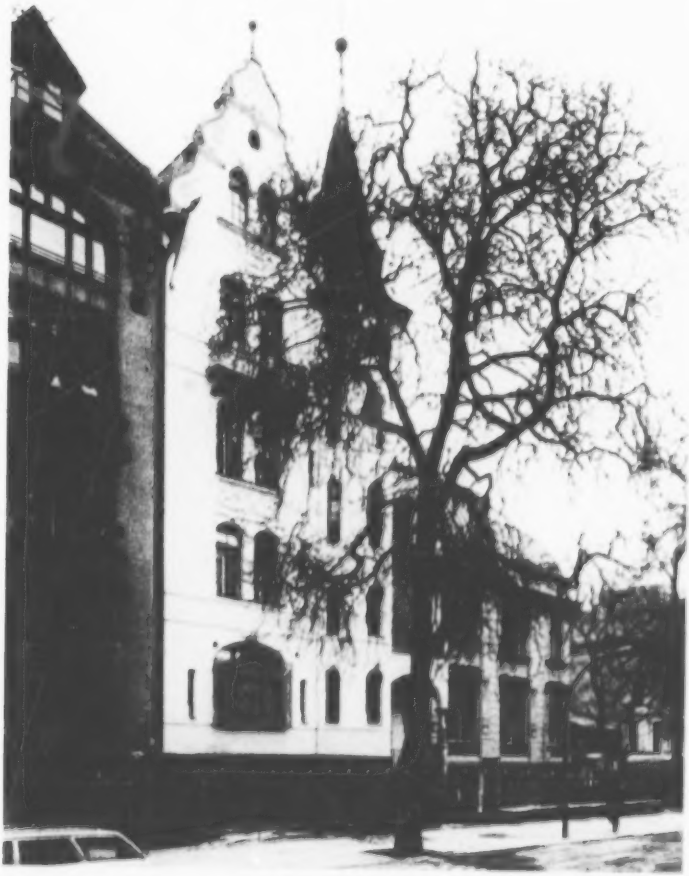
Bank), to the re-acquisition of the large Zille photograph collection for the Berlin Gallery, costing 610,000 DM (Berliner Bank on the occasion of Berlin's 750th anniversary), poetry readings and architecture exhibitions. Much takes place via donations, sometimes even in the field of theatre which is otherwise rather neglected by sponsors. The Norddeutsche Genossenschaftsbank, for instance, donated 25,000 DM to the Land Theatre of Hanover and thus contributed to the construction of a new theatre building, just as many banks in Frankfurt participated in the restoration of the Old Opera and much was done in Munich to preserve the Prince Regent Theatre.

In their promotional strategy very few banks actually have a fixed cultural programme of their own, but many do surpass the stage of 'the watering-can strategy'. The diverse demands and the many and various responsible bank managers increasingly interested in the potential of culture are attracting a wide and spreading range of interest in their wake. But even the *major banks*, the names of which have appeared increasingly over the last few years in reports on culture, have (fortunately?) not yet managed to develop a centralized image strategy.

The *Deutsche Bank*, for instance, published a lavish book entitled 'Zeitgenössische Kunst in der Deutschen Bank' (Contemporary Art at the Deutsche Bank), cataloguing the precious collection of about 700 paintings at its Frankfurt headquarters, which it called "Frankfurt's only museum for modern art" (the city museum is still under construction), even though it is a collection which can only be visited by the 1700 staff members and businessmen. The other various and sundry activities at home and abroad are not recorded in any comprehensive presentation.

One must travel to Berlin, for instance, to find out about the Deutsche Bank's activities on behalf of the Käthe Kollwitz Museum, or to Hanover to visit its own Numismatic Collection of Lower Saxony (which, with its ca. 40,000 numismatic objects, constitutes a valuable part of our national heritage and is run by the Land Museum of Lower Saxony). Its increasingly significant international relations (cultural diplomacy) come to the fore only when a representative of the bank makes news in the press on the occasion of the signing of an important document.

⑩ The city villa of Grisebach with the Käthe Kollwitz Museum. Purchased by the Deutsche Bank in Berlin (West), restored as a monument and made available for exhibitions and the arts



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The *Dresdner Bank* is also decentrally active in addition to its sponsorship activities. In its central and branch offices, art exhibitions constitute a link to the community, to the customers and to artists in the region concerned. Musical events are no rarity. In general, the Dresdner Bank regards itself as more objective in its relations to art, i.e. as a provider of contracts for artists, sculptors, composers, architects and designers. They are, after all, getting something for their money. More effective are anniversary preparations such as those for the centenary in 1972 when, instead of a history of the company, they published an art book entitled 'Chiffren einer Epoche' (Figures of an era), and instead of an advertisement, they produced an artistic film with music especially commissioned for it, and instead of ephemeral donations for a memorial wreathe, they set up a permanent fund for art and science.

The third major bank, the *Commerzbank*, is also active in the promotion of culture. It has held series of concerts, supported 'Jugend musiziert' (Youth plays music) and in Berlin (West) in 1987 promoted the touring exhibition 'Hommage an Berlin' (Hommage to Berlin) in co-operation with other cultural institutes. It has also arranged for foreign artists to come and get to know the art scene in the Federal Republic of Germany, artists from South America (Mexico, Venezuela, Brazil, Argentina), Europe (Czechoslovakia, Greenland, the Basque country, Austria, Belgium) and Asia. No supra-regional PR strategy has developed here either.

Savings banks show much more similarities in the planning and evaluation of their cultural activities. In 1987–1988 the just under 600 municipal and district savings banks and their affiliates (Land banks and central clearing houses) initiated an advertizing campaign of their own on this subject, both individually and collectively via the Deutsche Sparkassen- und Giroverband (German Federation of Savings Banks and Clearing Houses). Savings banks constitute not only the biggest sector of German banking, administer large sums of money, over seventy million deposit books and about twenty-five million current accounts, but also have at their disposal, with their thousands of branch offices in cities and in the countryside, an infrastructure (including their own staff numbering 225,000) which is always

able to get to the 'grassroots' culturally.

The thriving promotional and cultural activities which have arisen since the sixties and seventies, a period which marked the anniversaries of many savings banks, were based on the principle of community welfare laid down in the statutes of public savings banks, a principle which in many cases goes back to the nineteenth century. Cultural community welfare now views with the traditional emphasis placed on the fields of social affairs, sports, leisure-time activities and with contemporary needs in the fields of environmental protection, high technology and communication.

One of the promotional customer services of interest in the field of culture is without a doubt the *club and association service* which savings banks and most credit co-operatives offer. This service includes accounting, computerized membership records, assistance in the printing of posters, tax receipts for donations, letters of reminder to collect membership fees and all the other regular duties which help those running such associations on a voluntary basis and the associations themselves to concentrate on their real objectives.

Major banks and private credit institutes have also been contributing since the beginning of the seventies to a certain institutionalization of private cultural financing by means of *foundations and funds* of their own. These were usually brought about by centenaries. Compared to the long history of private foundations and the large number of such legacies, they constitute a relatively young and immature branch. But mutual competition and growing public expectations allow us to assume that this devotion will continue to grow and diversify.

Characteristic for foundations by *major banks* is, first of all, that they operate at the national level. The Dresdner Bank does this with several such funds. This bank owes much of its impetus in this direction to Jürgen Ponto, the former chairman of its board of directors and music sponsor, and to his wife Ignes, herself a pianist. In addition to the Dresdner Bank Fund for the Promotion of Science with capital assets of 15,000,000 DM and the Instrument Fund which Jürgen Ponto made available to young musicians as 'venture capital', one can mention here in particular the Jürgen Ponto Foundation for the Promotion of

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Young Artists, founded in 1977. Both the bank and over 800 individual donors participated in stocking the fund originally. Herbert von Karajan and the Berlin Philharmonic stocked it further with proceeds from their concerts. Ten years later the foundation could rely on the support of over 1500 individual donors who increased its assets to almost 4,000,000 DM. The 2,300,000 DM devoted to the promotion of students and other individuals in this ten-year period covered a large range of activities including trips and practical studies abroad for young architects, composer competitions, the borrowing by talented musicians of particularly precious musical instruments from the foundations' collection, exhibitions, catalogues, awards, scholarships, personal sponsorships, workshops and grants to the International Youth Festival in Bayreuth.

As to *mortgage banks*, the Württembergische Hypothekenbank in Stuttgart entered cultural politics at the Land level in 1968 on the occasion of its centenary with its Foundation for the Promotion of Intellectual and Artistic Work. The capital assets of the foundation were stocked up to a level of 1,500,000 DM by frequent subordinate foundations and by the participation of the Land government and the city of Stuttgart. Annual funds of about 100,000 DM are used directly to promote one public award, the publication and promotion of books and writing, competitions, exhibitions, acquisitions, scholarships, foundations and permanent loans.

Among the *regional banks*, mention must be made in particular of the Bayerische Vereinsbank which has since 1971 participated with 14% in the Bayerische Landesstiftung (Bavarian Government Foundation). This foundation with assets of 300,000,000 DM is among the biggest foundations in the Federal Republic of Germany and is strongly devoted not only to scientific and religious projects, but also to cultural activities at the Land level, from local clubs and the protection of monuments to awards and the promotion of music. Much of the approximately 21,000,000 DM in dividends flows into the promotion of culture, a substantial sum compared to many of the other smaller foundations. It constitutes a model which has over the past few years set the pace in the other Laender.

In public cultural activities, one can no longer ignore the role

of individual legacies on the part of *private bankers*, for instance the donation of the major art collection of Meyer-Struckmann, a member of the board of directors of the Burkhardt Bank in Essen, who died in 1984, to the Folkwang Museum, or the Walter Kaminsky Foundation so important for music, which was set up in the mid-seventies with 12,000,000 DM assets by the founder of the KKB Bank and devoted primarily to social activities and the promotion of the Waldorf movement.

In comparing the situation in Germany with abroad, one encounters a gap in the German banking industry's activities in the field of culture, which is surprising since it is indeed specifically related to banking: although the culture and media industries are high-growth sectors par excellence, there have been no *cultural credit funds*, no specific cultural consulting or investment programmes. Although artists, authors and the 'small-scale cultural industry' have a particularly difficult time getting initial financing to set up businesses etc., intermediate financing and management consulting, nothing, with the exception of individual cases in the film and publishing industry, has been undertaken beyond an establishment of a fund for the interest-free purchasing of instruments for young musicians, run by the Dresdner Bank (a fund which by the way has been operating without any losses up to now).

Less varied than the cultural activities of major banks and savings banks is that of *insurance companies*, perhaps a result of the lack of expectations from the public. It was indeed a special occasion when the Münchener Rück (number one among German reinsurance companies) celebrated its centenary in 1980 with its 900 employees world wide as a cultural event and sent the board of directors and a few executives with the Munich Chamber Quintet to Madrid, New York and Caracas "with a good mood and Mozart". A special performance of Mozart's Magic Flute at the Bavarian National Theater was also designed to serve its corporate identity.

The work of Nordstern in Cologne becomes a bit clearer when we observe it holding a reception in the recently opened building of the Wallraf-Richartz and Ludwig Museums. This company is one of the biggest German insurers of works of art.

The cultural presence of insurance companies, as with pri-

Cultural promotion on the part of the Kreissparkasse (district savings bank) of Cologne

1. **Cologne Cultural Foundation of the KSK of Cologne** (with foundation assets amounting to 7,000,000 DM)
   "The objective of the foundation is to be fulfilled by the provision of funds to support and maintain the Hänneschen Theatre, the local Museum of the City of Cologne and the Cologne Zoo." (Statute)
   (The objective of the foundation is to support popular institutions exclusively so that as many people from Cologne and the surrounding area may benefit from the cultural foundation.)
2. **Cultural Foundation of the KSK of Cologne** (with foundation assets amounting to 10,000,000 DM)
   "The objective of the foundation is the promotion of culture, preservation of monuments and local traditions and information about local cultural traditions in the Erft, Rheinisch-Bergisch and Oberbergisch districts (Kreise), in particular by:
   -the promotion of music, literature, performing and visual arts and institutions thereof, the acquisition and administration of works and objects of art including the holding of exhibitions, the awarding of funds to tax-privileged bodies and public bodies for the acquisition of works and objects of art, as well as the establishment of art awards,
   -the promotion of the protection of monuments in accordance with the law on the protection of and care for monuments in Land North-Rhine Westphalia by the provision of funds to maintain and restore monuments,
   -the promotion of local traditions and information about local cultural traditions by the provision of funds."
   (Statute)
   Examples of promotion: the Bach Week and the Haendel Festival in 1984 within the framework of the Concerts in Brühl Palace; the purchasing of the Max Ernst Cabinet (Brühl), a documentary report on the Schützen tradition in Kerpen, a fountain in Wesseling, ceramics in Frechen, the Society for the Promo-

tion of Puppet Theatre, orders for compositions for the Bergisch Silesian Music Festival 1986, the living room at the historical Eulenbroich House in Rösrath, the extension of the special collection of 'paper as a means of art' at the Bergisch-Gladbach museum, the restoration of church windows, acquisitions from Wipperfürth artists for permanent loans, the Oberbergisch district orchestra, etc.

3. **Oberberg Cultural Foundation of the KSK of Cologne** (with foundation assets amounting to 5,000,000 DM)
The objective of the foundation is that of the cultural foundation, but also the promotion of cultural activities, in particular in the Oberbergisch district.

vate initiatives in general, is restricted primarily to the visible surface. As to "living art", it includes photo competitions, commercial exhibitions, calendars, graphics, contrast activities, purchasing, donations and permanent loans to museums, artistic designing in business reports, the stocking of collections and construction activities, the latter obviously providing the most scope for profile: contemporary industrial architecture, designing and works of art within the framework of "art on construction sites".

8. Embassies without ambassadors – industry's international cultural relations

The multinational tobacco corporation *Philip Morris* which for over ten years now has been active in the field of culture as a sponsor and as a trendsetter was in pursuit of latest fashions once again in a new magazine in the spring of 1988:

> "The spirit of the times is dead – long live variety! Such was the slogan recently by a group of creative designers. Man is endeavouring to play with the present. He is on a carousel of eras and styles. Whether something is 'retro' or 'neo' is no longer the point, but rather the design élan. Variety provides a framework for the energies of a new age."
> (Philip Morris News 1/88)

The company does not only feel 'responsible' for new trends in lifestyle, it has set up an unequalled programme of promotion and publishing in various arts fields at the same time. A beginning was made in 1974 in the Federal Republic of Germany with the 'Western Art Festival' of American artists held in Mainz, an event which was followed in subsequent years, for example, by exhibitions of Andy Warhol and Jasper Johns. But even in the past, the programme catered again and again to variety and included open-air performances of Carl Orff's 'Catulli Carmina' in the courtyard of the Munich city hall, grants for photographic collections, an exhibition of young Munich artists in the Dany Keller Gallery, a retrospective of the French painter Jean Dubuffet at the Academy of Arts in Berlin, the sponsoring of a science fiction series by the Heyne Publishing Company, the foundation of a "Marlboro Design Award" in 1988 involving two scholarships for practical studies in the United States, the activities of the 'Philip Morris International Club' in Munich with lectures, publication series, symposia on understanding among nations and peoples. As a multinational

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corporation, Philip Morris also carries out similar promotional activities in other European countries as well as in its home country, the United States.

Is such activity typical only of major corporations, or at least of all those relying on an international market? This would seem to be the case when one consults the results of the survey undertaken by the Arts Circle of the Federation of German In-

⑨ From the programme of the concert tour by the Toronto Symphony Orchestra to various European cities in 1986 (Bonn, Eindhoven, Gent and Brussels), sponsored by the VIAG and SKW

dustries in 1987 which asked only about 'cultural activities abroad', an element of the survey which nonetheless covered at least some of the trans-border cultural relations of the private sector. Only 32 of the 682 enterprises active in the field of culture claimed to have such activities abroad, but when we study these statistics in greater detail, we see that over 13% of the corporations with a turnover of over one billion Marks were involved as opposed to less than 3% of the other enterprises included in the survey.

Whether or not we can interprete such data as being representative is unclear. Despite the often extensive endeavours of many companies (some of which have been described above) to win over foreign artists and events for their own enterprises or to support them with events of their own, cultural activities abroad are usually only meaningful for companies which are (or wish to be) active commercially beyond their own borders. This is of course the rule for *multinationals*, and what is more, they can, where necessary, profit from the know-how of their branch offices in other countries. They can for instance more easily organize a concert tour or a touring exhibition (which does not exclude purely domestic activities, as shown by Philip Morris' traditional exhibition "Dimension ..." based on a competition for contemporary sculpture and painting).

It would, however, be misleading to reduce the role of the multis to such organizational advantages. Their headquarters being situated, in many cases, in the United States or Great Britain, they also introduced certain forms of private cultural financing to the Federal Republic of Germany, for instance American-style *sponsoring*. This is based on the idea of a corporate image, often referred to as a corporate culture, which is by no means restricted to a more or less successful PR strategy. In its more highly developed form at least, it refers to a total company strategy which includes reaching and maintaining markets and customer relations as well as staff motivation geared to this end. Such strategies often arise from the start in the marketing divisions of major corporations which are intent on the one hand on preparing the way for reaching new markets and on the other hand on developing new projects and services for the corporation. In its most sophisticated form, if the company is active in

various fields and offers attractive products and services, these endeavours can lead to an identification with a brand-name lifestyle which can differ substantially from traditional European values and ways of life. Usage of the English term 'lifestyle' in modern German makes the frame of reference apparent.

Cultural activities are particularly well-situated for such business strategies in whatever form their propagation and financing take. In this connection, the target group also becomes marketing's decisive criterion in determining how broad or specialized a cultural concept is defined. For a long time, for instance, it was usual to attract young people as a target group by film and pop music (tobacco industry, international chains for fashion in clothing, automobile and motorcycle manufacturers etc.). Such narrow definitions of lifestyle are now showing a trend towards generalization again, or at least towards a differentiation leading to the co-existence of various company-defined cultural strategies.

International Corporations have also since learned that, from a cultural and even management point of view, the world is not as uniform as they once thought it was and that the 'global village' is more of a slogan than a reality, and what is more, if an American lifestyle comes over too strongly, it can lead to a negative reaction which can only be countered by appealing more to tradition and contemporary trends in art in the target country.

In their strategies for self-presentation abroad, the largest of the multinational corporations have often gone so far as to develop a type of *corporate philosophy* which in many features is not unsimilar to company ethics at the end of the last century. Philippe Charpentier, former IBM representative in Europe, stressed at a meeting of the Council of Europe in 1985, for instance, that his company was endeavouring to reintegrate the long-defunct classical patron of the past in the new countries in which the corporation had become active and intended, independent of its economic activities, to maintain and consolidate "its good reputation with governments, other authoritative bodies and organizations":

> "We call this principle 'enlightened self-interest'... and IBM is demonstrating this by supporting projects not directly related to business interests in order to improve the

⑤ Cover of the catalogue of the first exhibition in Moscow of a private collection (summer 1989), after a painting by Jean Tinguely. Exhibition promoted by Haindl Papier of Augsburg, the Dresdner Bank of Frankfurt, and Henkel of Düsseldorf

quality of life, in particular by
- co-operative research projects, and
- contributions in the social, educational and cultural sectors."

A company of the size, self-esteem and customer profile of IBM may be in a position to show composure with regard to its cultural activities which are not intent on a direct public relations impact. Grants are given for various and sundry projects, though only for those of high standards, awards are made available for instance for dancing competitions in Munich and Essen. The head of the corporation even expressed his views on the occasion of a meeting of the German Arts Council in Stuttgart on "High Tech - High Culture". Other multinationals strive for more direct and often more aggressive *access to the public eye:*

- Mobil Oil in Hamburg stresses in the objectives of the company 'creativity in competition' with its obvious connection to 'mobility'. It promotes primarily young artists in close cooperation with the Hamburg Kunsthalle, but also, on the occasion of the United States bicentenary, transported a major poster exhibition "Images of an Era" to Munich and Hamburg.
- The electronics giant SONY avoids as far as possible being identified as a 'Japanese' company and has, by the way, become an indispensible help in supplying requisit video hardware for video art (be it at the 'documenta' in Kassel or at the 'Videonale' in Bonn).
- Yamaha is even more directly interested in re-investment in co-operation with music academies, research institutes and local music colleges. In 1986 it organized (and financed) an international music competition for electronic organs in Hamburg.

It would be misleading to view multinational corporations as exclusively responsible for the promotion of international cultural relations. There are also various companies which consciously take on a *role as ambassador for the Federal Republic of Germany* in relation to the good old image of 'Made in Germany'. This, as the diplomatic parallel would indicate, is by no means restricted to the cultural sector, though it does give certain emphasis here, as the overview from a survey by the Arts Circle of the Federation of German Industries shows on the next page.

When Daimler Benz finances the exhibition "Gothic and Renaissance in Nürnberg" at the New York Metropolitan Museum with almost 1,200,000 DM or the Deutsche Bank (in collaboration with the Düsseldorf Art Society) presents German art of the seventies in Moscow, we see the prestigious effect which art can still have. The automobile company in Stuttgart has its reputation to defend abroad, at least that of being the manufacturer of very expensive cars and once again provided a generous grant of 1,500,000 DM for the Festival of German Art in London in 1987. It is well aware, as the newspaper 'Die Welt' reported on 14 August 1987, of its role as a sponsor of cultural activities with ambassadorial functions for the Federal Republic of

Examples of German industry's cultural activities abroad

(Replies to a survey, from: 'Die Wirtschaft als Kulturförderer' (Industry as a promoter of culture), Ed. BDI Arts Circle, Cologne 1987)

- Sculpture exhibition in London
- Twin cities and invitations of guests, exhibitions in France, Italy, Poland and Yugoslavia
- German-Soviet art exhibition in the USSR
- Acquisition of works of art in Brazil
- Brazil: theatre, music
- Indirect activities by inviting foreign artists to exhibitions
- Participation in the Regio Award (Switzerland, Alsace/France, Southern Baden/Germany), organized by the Society for Industry in the Upper Rhine, the Regio Cultural Foundation of Brazil, Council for Industry of Freiburg, Alsacian Committee for the Promotion of Art (Strasbourg)
- Promotion of German culture in Cameroon
- Promotion of the Salzburg Festival
- Concert tours of the cultural divisions of companies to various countries
- German/foreign societies for the promotion of culture
- New Gallery in New York
- Architecture competition in France
- Premio Pintura in Spain
- Art Car in Japan
- Joint edition of cultural supplements of near-by Swiss newspapers
- Support for guest performances and exhibitions of primarily German ensembles and artists, among which sponsoring of festivals, musical broadcasts to foreign countries, work in Great Britain, the United States, Canada
- Holding of art events in France and Italy
- Foreign art in Germany

Germany.

Companies which see their role as *ambassadors at the regional level* are more in league with reality of the 'cultural identity' of the Federal Republic of Germany. One could list examples of this, supported by regional policies, from Baden-Württemberg, Bavaria, Berlin (West) and Hamburg. Completely lacking in such official support, but with a good portion of self-assurance is the Gottfried Bischoff Company (Lentjes Group) from Essen as a representative of the (now sometimes decried) Ruhr Valley.

Even the examples of the *transmission of foreign culture* in Germany itself are by no means restricted to the multinational corporations. Guest performances of foreign music ensembles, exhibitions with foreign artists and other forms of contact are nothing special in the cultural activities of major companies and are often integrated into their regular programmes. This is of course related to the fact that the market for guest performances in the Federal Republic of Germany and the art scene are relatively international in character, i.e. foreign artists are constantly being presented by concert organizations and in many galleries they often constitute the majority.

Given the conscious interest in such activity and the emphasis upon it in advertising, one can safely assume that economic interests are usually at stake. The internationally active VIAG group with its subsidiary SKW Trostberg, for example, as noted in a brochure, is proud "to announce the visit of the Toronto Symphony Orchestra to Europe" and to publicize the SKW Canada metallurgical company. What is important in such expensive forms of cultural sponsoring is referred to openly on occasion (fortunately!). In the autumn of 1987, during the major Munch exhibition at the Folkwang Museum in Essen, by means of which his company was able to publicize widely a decade of successful co-operation with Norway in natural gas, the Chairman of the Board of Directors of Ruhrgas AG noted:

> "Cultural ties can in the long run serve to strengthen the permanence and reliability of economic relations. This we regard as reason enough to make a contribution outside the direct economic field to strengthen relations with the countries with which we have close long-term links."

C.H. Boehringer of Ingelheim exemplifies the special cases (fortunate for the town in question) of 'local potentates' who are active in cultural affairs and who specialize in international cultural transmission as can be shown with the programme of the 'International Days' of that company, staged between 1959 and 1988.

There are many companies, among which some of those mentioned above, whose 'mixed motives' in international cultural co-operation are reflected in *exchange programmes*. There is no specific trend or direction to be seen here. In accordance with the interests at stake and the economic and human potential, they act as ambassadors abroad and then, in exchange, present foreign artists in the Federal Republic of Germany. Let us take a look at a few examples of this role of exchange agents:

- A company like *Lufthansa* which operates internationally and transports (and wishes to transport) Germans and foreigners from continent to continent, is well aware of its role as an advertizer for Germany and as a bilateral transmitter and accordingly advertizes under the motto 'State of Modern Art' in catalogues of international art exhibitions. At the same time, it also transports such exhibitions from one city to the next at favourable rates and on occasion free of charge. It transported, for instance, the Berlin Philharmonic or a group of Chinese acrobats, often co-operating with official cultural institutes of other countries. Lufthansa has however not yet become as ambitious as its Dutch competition KLM which can be said to serve as a virtual agency for cultural tourism.
- The *Deutsche Bank* has had several spectacular transactions over the last few years, in particular in German-Soviet cultural exchange, collaborating with other enterprises concerned, with cultural agencies and exhibiting institutes. In addition to the above-mentioned exhibition of German art in Moscow, it promoted a major exhibition entitled 'Tradition and the Present in Russian and Soviet Art' held in Düsseldorf, Stuttgart and Hanover in 1984 (together with AEG, Mannesmann, Ruhrgas and Zander Paper Manufacturers), and a touring exhibition with the by no means apolitical title 'Horror and Hope – Artists look at War and Peace' which was shown in 1987–1988 in Hamburg, Munich, Moscow and Le-

® The International Days are organized by the C.H. Boehringer junior Pharmaceutical Company in co-operation with the City of Ingelheim and many other institutions and individual companies.

International Days in Ingelheim on the Rhine, Survey of Programmes for 1959–1988

1959 French Days	P. Bertaux "Why poets in times of need?" with Carlo Schmid, song evening, wine tasting.
1959 Swiss Days	Posters, lectures: Schmid, Geiger, Frisch.
1960 Spanish Days	Picasso, Miró, Tapies, Saura, Chillida. Poetry – Lorca.
1961 Austrian Days	Heer, Moser, Musulin, Schönberg, Webern, Berg.
1962 British Days	Lectures: Headlam-Morley, Steed, Molesworth, Mikes, Julian Bream (Lute). 'Free Cinema'.
1963 Italian Days	Lecture by Piccinato, Dante reading, Cycling race.
1964 Dutch Days	17th century drawings. Etchings by Rembrandt. Pantomimes. Festivities.
1965 Greek Days	Dionysos sculptures. Byzantine Greek art.
1966 Goya	Drawings, etchings, lithographs.
1967 Japanese Days	Woodcarvings, Ikebana, Origami, Japanese house.
1968 Toulouse-Lautrec	Paintings, drawings, lithographs, posters.
1969 Yugoslav Days	Popular art, frescoes, graphics, Slovenian Octet.
1970 Brazilian Days	Indian culture, Carneval do Rio. Wine tasting.
1971 Honoré Daumier	Paintings, drawings, lithographs, sculptures.
1972 Turkish Days	Pergamon exhibition in memory of Erich Boehringer.
1973 Swedish Days	Hill, Josephson, Larsson, Zorn. Schnaps tasting.
1974 Ingelheim 774–1974	Early history, Charlemagne, modern history. The Königspfalz. Opera Tassilone by A. Steffani.
1975 Mexican Days	Pre-Columbian, colonial and modern art. Henryk Szeryng (Violin). Mariachi band.
1976 USA 2000	Students see America. J. Riddleberger, H. Speidel.
1977 French Days	The graphic work of Manet, literature, folklore from Espalion, cycling, 'boules'.
1978 Polish Days	Art Nouveau in Poland. Lectures by Rymaszewski, Rakowski, Bishop Nossol, Dedecius, Chopin.
1979 Swiss Days	Exhibitions of Paul Klee and Le Corbusier. Emil.
1980 Belgian Days	From Ensor to Delvaux. Tapistries. Askenase.
1981 Pablo Picasso	Painter, graphic artist, sculptor, ceramics designer and poet. Spanish Days. Wine tasting.
1982 West African Days	2000 years of art. Albert Schweitzer. Folklore.
1983 Norwegian Days	Navigation. Fisheries. Oil. Munch. Fridtjof Nansen.
1984 Korean Days	Art in Korea. 5–20th centuries. Popular art. Concert Isang Yun, Baduk, Kim Chi.
1985 100 Years of Art	100 artists – 100 works (1885–1985). Paintings, sculptures, collages.
1986 Burgundy Days in Germany	Burgundy in the late Middle Ages. Gallo-Roman medicine. Lecturers including Pierre Bertaux.
1987 Venezuelan Days	Art in Venice, 16th–18th cent., Commedia dell'Arte. "Can Venice be saved? What is to be done?" Veneto wine tasting.
1988 Fascination Praha	National Gallery, Prague – History of a Collection. Black Theatre Prague, Hana Hegerova, Fritz Muliar etc.

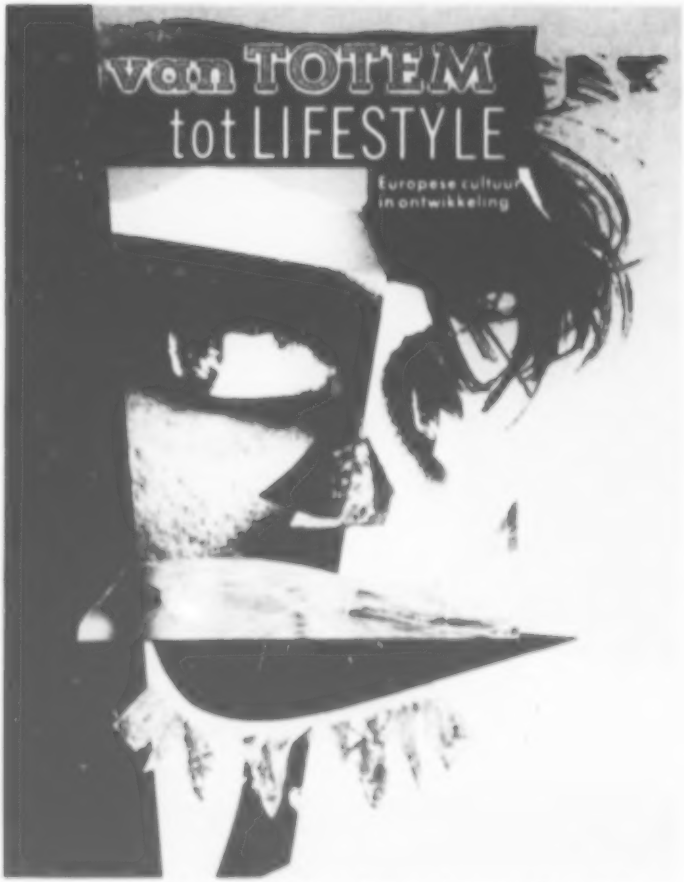
ningrad. Behind these activities, as the press did not fail to note, were the major natural gas contracts with the Soviet Union for which German companies supplied the pipelines and the Federal Republic of Germany functioned as the receiver country for the energy.

- Finally, the special role of *the Ludwigs*, the sponsor couple from Aachen, must be noted, who have been active in many ways as collectors and donors both at home as well as in Austria, Hungary, the GDR, Great Britain and in other countries. Their activities climaxed recently with the foundation of the Ludwig Foundation for Art and International Understanding.

It must be stressed once again at this juncture that the examples referred to here as well as the many other examples of complex cultural relations would not be feasible without a basically *co-operative approach*, i.e. the inclusion of cultural institutes, government agencies and other business companies. It is a token of the diplomatic abilities of these experts managing major corporations that they have an excellent grasp over this complex sphere of interests, utilizing it for the most part to the advantage and fame of all those concerned, often indeed better than purely government organizations are able to do. The amount of funding is often not the key factor here. The economic and political ramifications attendent to such activities make the latter meaningful even in cases where the result, measured by the number of objects in the exhibition or the level of artistic performance, would not normally justify the attention given.

Examples of this type of diffusion of interests are now to be found in another field: *European politics*. On the one hand, institutions such as the European Community and the Council of Europe make use of major corporations to support and hold exhibitions and other events. On the other hand, individual companies like to use major events to have their names attached to the loftier aims of Europe as a whole (for example, the BATIG Holding in Hamburg active in particular in the tobacco industry during European Year 1984 and various companies in 1988 when Berlin was made 'cultural capital' of Europe).

From time to time, the European theme is delved into more thoroughly. In 1988 for example, the Bertelsmann Foundation



* Catalogue for the exhibition *"From Totem to Lifestyle"* (Amsterdam 1987), promoted by the Prince Bernhard Fund, the Goethe Institute, Inter Nationes and the European Cultural Initiative

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promoted a research project entitled 'Strategies and Options for the Future of Europe' (which as a matter of fact excluded culture per se). In the early eighties, Hamburg businessman and donor Kurt Körber set up the 'European Cultural Initiative' with Walter Scheel and Rolf Liebermann (with an initial capital of 1,000,000 DM), by means of which two major exhibitions were promoted: firstly, Harald Szeemann's project 'The trend to total art – European utopias since 1800' and then the series of exhibitions entitled 'From totem to lifestyle – culture as raw-material' which was begun in Amsterdam in 1987 and is to be continued up to 1995 in many other countries (involving different national themes each time).

Appendix 1:

The economic importance of art and culture in the Federal Republic of Germany

Fields	Volume of production	Gross value created
	In millions of Deutsche Mark	
I Primary field of investigation	47 320	20 140
Independent publishers and artists	1 800	900
Publishing companies	28 600	10 390
Theatres and orchestras	2 740	2 160
Audio	1 530	460
Film[1])	3 210	1 520
Radio and television	7 430	3 700
Museums	670	400
Protection and care of monuments	50	30
Other activities devoted to art and culture	1 030	390
Cultural administration	260	190
II Preliminary fields	30 870	11 170
III Subsequent fields	41 670	8 760
The field of art and culture	119 860	40 070

[1]) Data for 1983, including videotheques.

Source: Marlies Hummel/Manfred Berger (ifo-Institute Munich): Die volkswirtschaftliche Bedeutung von Kunst und Kultur. Berlin 1989.

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Revenue from self-employment persons	Investments	Gainfully employed
		Number
13 500	2 550	[illegible]
10	50	[illegible]
6 850	690	[illegible]
2 160	180	34 200
380	60	11 000
680	110	32 300
2 450	510	30 400
380	320	8 700
30	380	1 300
370	230	2 400
190	20	4 200
8 620	1 310	198 800
5 420	1 190	183 900
27 540	5 050	682 800

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Appendix 2

Survey 'Industry as a Promoter of Culture', 1987

(Summary of the results of a questionnaire to members of the Chambers of Trade and Commerce carried out at the University of Cologne and the initial conclusions about the results by Herbert Grünewald and Bernhard Freiherr von Loeffelholz for the Board of Directors of the 'Arts Circle of the Federation of German Industries' which commissioned and published the study, Cologne, December 1987)

The following remarks would seem particularly significant for the future orientation of relations between the arts and industry.

1. It is not only major corporations which promote art and culture, but also many small and medium-sized businesses. About 55% of replies to the questionnaire came from companies with an annual turnover of up to 100,000,000 DM, and just over 20% of companies with an annual turnover of over one billion Marks...

2. For the 354 companies which provided detailed information as to the level of their financial expenditures for art and culture in 1986, expenditures amounted to an average of about 82,000 DM. 41% of companies disclosed expenditures of under 10,000 DM and 17% of companies expenditures of 100,000 DM and over.

3. 64% of the companies comprised in the survey, including those which promote not culture but other social endeavours, were of the opinion that it will be even more important in the future to be active in social affairs. Of the companies which promote art and culture, 64% reckoned with a constant level of activity, 18% intended to extend their activities and only 4% intended to reduce them. 64% of the companies in question assumed that interest in culture in the Federal Republic of Germany would continue to increase, and 53% of companies would raise the level of their cultural activities if the government would provide increased benefits to private cultural promotion, for example in taxation legislation.

4. Among the motives referred to by companies for the promotion of art and culture were social responsibility with 74%, far above market motivations such as image (57%) and customer satisfaction (24%). The latter two are of significance for major corporations though (image 72% and customer satisfaction 42%). Here social responsibility predominated even more strongly with 88%. One important motive is the personal interest of company executives (over half of the small and medium-sized businesses), which is also mentioned by over 30% of the major corporations as a motive for the promotion of culture.

5. Cultural sponsoring increasingly under discussion recently was mentioned by 23% of the companies in question as existing within the framework of their marketing strategy and public relations activities. 31% were interested in its possibilities whereas 46% were not interested in aligning the promotion of art and culture more to the attainment of markets and an increase in sales.

From these remarks we conclude the following:

1. German industry promotes art and culture in many and varied ways. It is willing to continue this activity and increase it.

2. Industry in the Federal Republic of Germany promotes art and culture for social reasons on a much wider scale than in most European countries. Proof of this is the fact that such promotion has up to now been quite discreet and that over 40% of those surveyed refused to align their promotion of art and culture to commercial interests. A focal point of activity is in the company's own region. Cultural institutions wishing to take advantage of the assistance of industry should allow companies to participate in the planning of their projects and programmes at an early stage. The press should offer constructive criticism about the participation of industry in the financing of art and cultural projects.

3. The level of funding by industry for art and culture in the Federal Republic of Germany is much lower than it is in the United States for example. Its significance for the realization of projects is however much higher than a comparison of public and private expenditures for the promotion of art and culture would allow one to suppose. Whereas public expenditures for the most part to cover the costs of personnel and material are planned long in advance, private funds can be utilized for important new projects quickly and flexibly. A comparison with the United States must take into account that in the United States, costs for personnel and material for museums and orchestras, as those for universities, are almost exclusively financed privately such that only a fraction of the total amount is available for new projects.

4. Sponsoring has now made its appearance as a new means of financing cultural projects in addition to the traditional and proven method of cultural promotion. The budget for advertising or for public relations can be utilized here. As a rule, however, the company in question requires a gesture in return, in the form of mentioning its name so that the sponsor is able to make use of the communication value of a cultural event.

5. Another method which guarantees a maximum of independence is the creation of a foundation with cultural activities referred to in its articles of association. The ubiquitous growth of interest in culture and the substantial assets which have

been built up since the war are favourable conditions for a new revival of foundations. The social responsibility of companies can be institutionalized and the promotion of important cultural activities can be guaranteed in the long term by the contribution of private assets or the putting aside of a portion of a company's wealth for a foundation. This is proven by the existence of a number of exemplary foundations which industry in the Federal Republic of Germany has created.

6. Important prerequisites for an extension of industry's cultural activities can be set by federal tax legislation. In order to facilitate the setting up of foundations, the Government of the Federal Republic of Germany and the Bundestag should improve tax legislation for foundations. At the moment only 5% (for non-profit foundations) to 10% (for scientific and cultural foundations) of annual income endowed to foundations is tax-deductable. Potential private donors in particular are hindered by this limit.

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Appendix 3

The taxation situation for private cultural promotion and foundations in the Federal Republic of Germany

(from 'Mehr Raum für Kultur' (More Space for Culture) published by the Press und Information Office of the Government of the Federal Republic of Germany, Bonn 1986)

In the Federal Government's tax legislation of 1985, instruments for the tax promotion of art and culture were further improved:

- In Sec. 110.1 (12) of the Bewertungsgesetz (BewG) [Evaluation Law] a regulation was introduced according to which, beginning in 1986, art objects do not form part of other assets if created by artists who were alive at the time of acquisition by the tax-payer. In accordance with this new regulation, art objects acquired by the tax-payer during the life of the artist remain permanently free of property tax. It is of no concern whether the tax-payer acquired the art objects from the artist himself or in commerce free of charge.

  This regulation is to set the pace significantly for cultural policies. It is to promote private cultural activities and will, in particular, be to the advantage of younger artists.

- In addition, there has been a loosening of restrictions as to the application of funds within a specific time-frame for non-profit bodies (Sec. 58 [7] of Abgabenordnung [tax regulation]). From now on, foundations promoting the arts may devote up to 25% of the proceeds of their capital administration to foundation capital without thereby losing their exemption from corporation tax, capital tax, trade tax or their exemption or rebate from turnover tax.

- The taxation authorities are also providing more tax incentives for the work of private foundations for the benefit of culture, science and research, inter alia, by enabling donating from a foundation campaign or donations resulting from a death to be treated as foundation capital even if the donor did not expressly state this to be the case. Foundations are thus no longer obliged to spend such donations for the stated purposes of the foundation within a specific time-frame.

  This regulation eases the work of non-profit foundations, promotes the theoretical aims of foundations in general and is to the benefit of foundations promoting culture.

  All three of the innovations in legislation are to be seen within the context of a number of other existing tax incentives. In order

to elucidate the view of the Government of the Federal Republic of Germany that private activities for art and culture can also be promoted by tax regulations, a broad overview of such regulations is given as follows:

- **in the field of turnover tax**
  Tax exemption for the turnovers of certain theatres, orchestras, chamber music ensembles, choirs, museums, archives, libraries and architectural and horticultural monuments (Sec. 4.20 UStG.); tax exemption for lectures, courses and other events of a scientific or scholarly nature (Sec. 4.22 UStG.); tax rebates for turnovers from commerce in books, graphics, art objects and collectors items (Sec. 12.2 [1 and 2] UStG. in connection with No. 43 and 47 of annex thereof); tax rebates for non-tax-exempt activities of theatres, orchestras, for the lending of films for evaluation and preliminary viewing, and for film showings (Sec. 12.2 [7] UStG.);

- **In the field of income tax**
  The deduction of expenditures for scientific and cultural aims particularly worthy of promotion up to a level of 10% of total income. Among the cultural aims particularly worthy of promotion are the exclusive and direct promotion of the arts, the promotion of the care and maintenance of cultural values and the promotion of the protection of monuments. Expenditures may include material donations in the form of art objects (Legal basis: Sec. 10[b] EStG.). Tax privileges are granted for the cost of restoration of buildings (Sec. 82[i] EStDV.). Requisite expenditures for the maintenance of cultural goods worthy of protection (e.g. buildings, objects of art, art collections, libraries and archives) may under certain conditions be considered as 'exceptional burdens' pursuant to Sec. 33 EStG.;

- **In the field of capital tax**
  Tax exemptions for objects of art und culture which are in the possession of the creator thereof himself or herself or, after his or her death, or after that of his or her spouse or children (Sec. 110.1[5] BewG.); the exemption of all works of art and collections up to a value of 20,000 DM (Sec. 110.1[12] BewG.). This amount can be multiplied by the number of persons included in one tax declaration. Tax exemption or taxation of only 40% of value for property, objects of art, art collections, scientific collections, libraries and archives under certain conditions (Sec. 115 BewG.);

- **In the field of inheritance and donation tax**
  Tax exemption or taxation of only 40% of value for property, objects of art, art collections, scientific collections, libraries and archives under certain conditions (Sec. 13.1[2] ErbStG.).

Private activities for art and culture are also promoted indirectly by the taxation authorities in that bodies, for instance, which exclusively and directly promote science and research, education, art and culture, protection of the environment, of nature and of monuments, are

exempt from corporation tax, capital tax and trade tax as non-profit organizations (Sec. 55.1[9] KStG., Sec. 3.1[12] VStG., and Sec. 3.6 GewStG. in connection with Sec. 51ff. AO.). Where such organizations are not exempt from turnover tax, they are liable for turnover tax rebates. (Sec. 12.2[8] UStG.).

Note: At the time of publication of this monograph, a number of the regulations referred to here were under revision by the Government of the Federal Republic of Germany as a result of the proposals of a Commission of Experts for legislation concerning non-profit organizations. See also the further recommendations on the private promotion of culture in 'Für ein kulturfreundliches Steuerrecht' (For a tax legislation conducive to culture), published by the German Arts Council. Bonn 1986.

Appendix 4:

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Addresses

Umbrella Organizations

Kulturkreis im Bundesverband
der Deutschen Industrie
Gustav-Heinemann-Ufer 84–88
D-5000 Köln 51

Arbeitsgemeinschaft Deutscher
Stiftungen
Fuggerei 56
D-8900 Augsburg

and

Adenauerallee 15
D-5300 Bonn 1

Stifterverband für die Deutsche
Wissenschaft
Stiftungszentrum
Bruckerhold 56–60
D-4300 Essen 1

Förderverband Kunststiftungen
e.V.
Oberbilker Allee 27
D-4000 Düsseldorf 1

Deutscher Kulturrat
Adenauerallee 7
D-5300 Bonn 1

Individual Foundations (Examples)

Bertelsmann-Stiftung
Postfach 55 55
D-4830 Gütersloh

Robert-Bosch-Stiftung GmbH
Postfach 152
D-7000 Stuttgart 1

Körber-Stiftung
Kampchaussee 10
D-2000 Hamburg 80

Kulturstiftung Ruhr/
Alfried Krupp von Bohlen und
Halbach-Stiftung
Hügel 15
D-4300 Essen-Bredeney

Jürgen-Ponto-Stiftung
Jürgen-Ponto-Platz 1
D-6000 Frankfurt/Main 1

Note: Annual reports may be requested from the foundations.

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Culture specialists Dr. Karla Fohrbeck and Dr. Andreas J. Wiesand have, since 1971, been heads of the Centre for Cultural Research in Bonn (formerly Institute for Project Studies in Hamburg). They were previously active at universities and in the media. Among the focal points of their work are German and international cultural and media policy, comparative cultural anthropology, economic and legal aspects of cultural activities, analyses of artistic professions.

Among their major monographs are: 'Der Autorenreport' (1972), 'Der Künstlerreport' (1975), 'Arbeitnehmer oder Unternehmer? – Zur Rechtssituation der Kulturberufe' (1976), 'Journalisten-Bericht' (1977), 'Kulturelle Öffentlichkeit in Bremen' (1980), 'Literaturförderung im internationalen Vergleich' (1980), 'Kunstförderung im internationalen Vergleich' (1981), 'Wir Eingeborenen – Magie und Aufklärung im Kulturvergleich' (1981 und 1983), 'Musikberufe im Wandel' (1983), 'Handbook of Cultural Affairs in Europe' (1985), 'Handbuch der Kulturpreise und der individuellen Künstlerförderung 1978–1985' (1986), 'Kunst ohne Grenzen. Kulturelle Identität und Freizügigkeit in Europa' (1988), 'Von der Industrie- zur Kulturgesellschaft?' (1989), 'Renaissance der Mäzene? Interessenvielfalt in der privaten Kulturförderung' (1989).

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